A REFLEX OF THE DRAMATIC EYENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Louis James as Virginius—A Heroic and Discreet Impersonation—Marie Wain wright's Virginia a Christianized Ideal—The Antithesis to Good Acting at the Star Theatre—O'Connor and His Critics—Wanderings of A Possible Case and its Growth—Chameleon Nature of Paul Kauvar—Italian Opera at the Academy of Music—Verdi as a Recreant—Music and Pretentiousness Compared—The Monkey Actors—Coquelin and the Delsartian Method—The Exodus to Europe.

It you will permit me to say so, I think there is a distinct meritoriousness to Louis James' performance of Virginius.

It all rests so squarely and honestly on legitimate histrionic endeavor that the effort ought to be commended.

As to the point of greatness reached by Mr. Louis James in his impersonation there will, of course, be varying judgments; but I think most of us who give it careful attention will agree that it is a noble, heroic, discreet and effective piece of work in its entirety, and holds an audience with something of the old spell of personal magnetism, simply because the human element of the story is adequately and finely brought out, and the dramatic interest is not frittered away in extrinsic attempts to make the stage do what the actors ought to do.

I do not distinctly recall any attempt to play Virginius in which the inwrought heroism of the Roman patriot and the agony of a father are so intelligibly and earnestly poured forth in a single torrent, as in Mr. James' great scene, before the Decemvir.

Mr. James never overacts, and this scene is one which almost invariably leads to overact-

He does indeed occasionally over declaim in tone, but it is not an exaggeration of the situation, merely an exaggeration of utterance. There is a formal stateliness in his speeches that we could wish would utterly disappear in moments of intense passion.

But we forgive him this slight fault in consideration of the amount of feeling that freights all his best work.

To this passing praise of Mr. James ought to be added a word or two of recognition of Marie Wainwright's womanly antithesis of gentleness and sweetness.

We look at Virginia through the modern eyes of sensibility.

How difficult it would be to regard her with the pagan eyes of Rome.

If you will allow me to use the word in a historical sense, I should say she was Christian-

Perhaps you never thought of it, but Rome up to the invasion of the Christian ideal, did not know or care much for the distinctively feminine virtues. It worshipped strength, it cultivated defiance, it gave masculine qualities to its typical heroines. As Winkelmann aptly says, its female ideal was an Amazon or a Juno, and its beauty was a Venus who represented passion rather than affection. It buried its faithless vestals alive with a cruelty that was worse than their unchastity. It had no dream and no incarnation of absolute chastity, meekness and humility, combined virtues that have since set their feminine halos on one-half the race.

I mention this, so that when you see the delicate picture of Virginia you will understand how much the Roman maiden has gained by an eighteen hundred years of background and development.

Turning from this severe example of good acting, I crave your pardon a moment for re-

ferring to its antithesis.

The extraordinary spectacle now in its second week, which has been furnished by the Star Theatre, is such an anomaly that it insists upon some kind of passing comment.

In the first place it falls completely outside the boundaries of respectable theatric endeavor. Serious criticism has avoided it as it would the delirium tremens. But the chronicler of events has got to take notice of the mere circumstance that a combination of buffoon and idiot can attract crowds of people to a reputable theatre with no other claim than his inability. People go to see him because he is so bad, and they remain to jeer him because they like to hear their own coarse humor.

Some of the papers that might have been in better business have given reports of the scenes in the house and published the vulgar interruptions and offensive ejaculations of the men

and boys in the assemblage as if the slang and epithets were worthy of record. And the miserable exhibitor himself, who is entitled only to the commiseration that is bestowed upon an imbecile freak, has, under the pressure of rude scorn and contempt, shifted his serious front and now turns the crafty leer of the obscene exposer to the gallery and parquet, and expects to make money out of pop-

Some of the managing vultures of the drama hang round this carcass, believing there is putridity enough in it to be profitable. In the vernacular of the dime museum—"it is rotten enough to realize on."

Some of the odor of it will cling to the Star Theatre after Mr. O'Connor, is swept out. Houses bave their associations no less than men. You can't fumigate a shameless recollection.

I see by one of the papers that this tragedian | ceiving graceful acknowledgments.

and boys in the assemblage as if the slang and epithets were worthy of record. And the miserable exhibitor himself, who is entitled ways this advantage to a caravan—it goes.

Some of us thought it wouldn't. But the pallid Puritan face of Mr. J. M. Hill always loomed up behind it and it went on. It has outplayed Paul Kauvar at the Standard already by the books, if we are to interpret the pallid face of the indomitable, and will stay into the Summer cosily housed and heartily laughed

One very remarkable feature of this production, and very characteristic of its manager, is the growth of the performance since the first night. I myself thought, and I believe I said, that the Otto Brinkerhoff was inadequate, and several honest critics said the Violet Mendoza

Opinion has swung round slowly, and both Mr. Kennedy and Miss Lytton are now recelving graceful acknowledgments.

struggled for in vain. And Steele Mackaye and Mr. Sanger both acknowledged this long after.

Mr. Kennedy has sobered up his part most admirably. He started in to play it in a slob-bery way, but the Indomitable was there and yanked him up on serious ground. You wouldn't know him now as the fellow that started in with it in Williamsburg.

I am very glad that the indomitable has taken hold of Mr. Joseph Haworth. There is a young actor who has been aching with desire for a play.

I always felt when he was seen in public with Rosedale that he was like a man with another fellow's wife.

Everybody regards him as an actor of sterling and promising qualities. I don't suppose anybody in a part that was not at all his metier could have done so well as he did in Paul Kauvar. He has Plympton's earnestness and

Do you think that I need to hear it to know that Verdi is trying to burst his Italian bonds and escape into Germany? I am not one of those fellows who appland him for his Alda, which always struck me as the Khedive's potboiler, in which pretentiousness and size tried to atone for depth and delicacy.

If Otello succeeds it will be because it is not Italian.

Do you like recreant musicians any better than recreant men? Verdi is identified with the Traviata and the Trovatore, not with Aida and the dynamic school.

I think he ought to have imitated Rossini who, when he felt a new era dawning in Meyerbeer, crawled out of sight and only took the muzzle off his muse to feed her with maccaroni.

With all due respect to Mr. Ed. Gilmore, who is a coming man, I cannot see why Italian opera should be given in the Academy of Music now. There is a fitness in things. The old habitues will not go there to lament their boxes, the Germans do not care for Verdi, and the up-town swells make it a point of honor never to go to any opera unless it is given in their house, and this is not their house.

I made a note the other day of the decline of music in New York. Pretentious ensembles are the only signs of progress. But music pure and simple appears to have flows on swallow's wings like Keats' summer, and "silence sits in faded bowers."

A lot of us Philistines got together one night last week and barricaded ourselves in Weber's warerooms, after putting tan bark on the Fifth Avenue, and there we gave way to the improper cuseedness of listening to some of the old songs, and actually—such was our unnatural abandonment—we actually wallowed in the enjoyment of them, if you will allow my ardor to drop to such phraseology. Pinsuti and Buck and Cellier, and down as low as Flotow—just think of it, Flotow! There's morbidness for you,

But what can you do with the ingrained fiendishness of the natural man? Bob Beeckman told me the other day that he goes up to the Ramble once a week and yells "The Cottage by the Sea" for half an hour, merely as a relief. But Bob has been taking his sweetheart to the Metropolitan Opera House all Winter, and some allowance must be made for him.

P. S. After O'Connor the monkeys. No one has written of them, because they claim to be actors, and no one cared to be ironical. Mr. Theodore Moss, who is a philosopher, can also be a cynic, and he told me that the difference between the Simian combination that comes in and the Idiot combination that goes out as only that the men are trying to be monkeys and the monkeys are trying to be men. It is difficult to say which succeeds the best. The proposition to give only professional matinees with the new troupe is one of those cheap witticisms that the stage always elicits.

But how reminiscent it will all be! We shall have the Delsart and the Mackaye system elucidated by new automatons.

A monkey is always a sad animal to me whether in a cage or in a comedy. His great talent is in making a personal exhibition of himself. How he is in his native cocoanut trees, I do not know, but under a teacher of elocution he is very melancholy and illustrates the Coquelin theory to perfection.

I suppose you have noticed the rustle of European preparation. The moment the bine birds arrive everybody gets restless and wants to leave the continent. I wish I dared show you some of the siren invitations: "Meet me in the Tyrol in June," one of them says. "Under the walls at Lubeck," pipes another. "Don't forget the primroses in Kent, and be sure to come to the oleander chalet on the hill at Nice, where we cooked our own macaroni. Do you remember, do you remember?"

"——'s" yacht will touch at Capri about the

"-----'s" yacht will touch at Capri about the first of July, and I shall be on board," says Olivia. "If you care to see me wear a fiannel suit."

"Our party," writes Kate, "are going to Brittany. You really ought to come and have a royal loaf in our absurd boat on the Rance, and see us American girls in those ridiculous Breton caps."

How little they know about it—I suppose I shall be enveloped in smoke tugging at the weary pen in a Bohemian den, when every impulse tells me I ought to be Paul and Virginiaing in fields of asphodel with Lucilie—sweet child.

N. C.



MARIE BURROUGHS.

proposes to kill some of his critics when he gets time.

This reduces him at once to the level of Nat

Goodwin.

All I have got to say, as one of his critics, is, that it would be much more comfortable to be killed by his club than to be crucified by his

acting—if one must take his choice.

I shouldn't like to die the nightly death of Shakespeare—poor old boy.

Nor is it an editying spectacle to see a corps of reporters kept in a theatre to record the skylarking of an audience and saying, "Now, whether this actor kill Shakespeare, or the audience kill the actor, either way works our columns."

I have been trying to follow Mr. J. M.

Hill's parabola for a fortnight, but not very successfully. I thought I'd catch him at the Fourteenth Street Theatre on the seventh of May, but I've had to change my point of ob.

Create a character in a new piece. Whether she was great or not as the Diane of Paul Kauvar, and I certainly did not think she was, she left upon it the obligation of noblesse oblige and a patrician mien that even Annie Robe prejudiced.

I criticized Miss Lytton so severely in these very columns when she played in Harry Lee's failure that both she and her friends begged me to ignore her for the rest of her career. But if you will look at that criticism you will find that I not only gave her some good advice, but discovered, as I thought, a lambent talent for ingenue roles.

Her Violet Mendoza is not without a delicate and natural charm. The absence of conventional or theatric force is not the least of its merits when rightly understood. She is not playing a heroic part—hardly a conventional part. The role is an exceptional and anomalous one, and it is a notable fact that this is the third time the actress has been called upon to create a character in a new piece. Whether she was great or not as the Diane of Paul Kauvar, and I certainly did not think she was, she left upon it the obligation of noblesse oblige and a patrician mien that even Annie Robe

I criticized Miss Lytton so severely in these very columns when she played in Harry Lee's ailure that both she and her friends begged tenderness.

By the way, has Mackaye any tenderness? Hawo:th made Paul Kauvar a lover, Mackaye made him a patriot.

What a curiously double-barreled play it was anyway! Lytton made Diane the patrician lady of the ancien regime. Robe made her the wife of a sans culotte. Harry Lee made Gouroc a Fouchè. Lackaye made him an inquisitor. De Belleville made the Duc de Beaumont a relic of the Bourbons. Varrey made him a relic of the Bowery.

Putting all things together, I wonder what Mr. Miner will make out of them?

The outburst of Italian opera at the Academy of Music has been the musical event of the week. I feel like writing a column about it because I have not yet heard it, and am uncrelindiced.

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At the Theatres.

Rosina Vokes and her delightful London Comedy company took possession of the stage at Daly's and of the favor of a fashion and crowded house simultaneously Monday evening. Light and unpretentious as the entertainment furnished the clever actress and her associates is, it nevertheless has more than the fleeting value of a mere frolicsome theatrical diversion. It is artistic and refined, as well as bright and merry. Purveyors' of such worthless truck as the Tin Soldier and its kind might well learn a lesson from Miss Vokes. They urge that slang, buffoonery and horseplay ar permissible because they pay where clever and refined comedy and farce will not. This is poor reasoning at best, but in point of fact the public is not so cheap in its taste as these mercenary traffickers in rubbish would have us believe. There is absolutely nothing that is coarse, or common, or discreditable in the Vokes' performance; on the contrary, it is clean and remarkable in respect to artistic excellence. Moreover, the public show a decided preference for this rare species of work for the attendance is large and the applause and laughter most cordial and abundant.

The bill presented at Daly's includes three trifles light as air, two of which are new to our play-goers. The first is A Game of Cards enjoyable adaptation of Ume Parti Piquet. In this little piece Felix Morris, a remarkably gifted character actor and comedian gives a very finished and elaborate represents on of a proud and poor old aristocrat who plays a bad game of piquet and has an irascible temper. The Chevalier's son and a certain wealthy shopkeeper's daughter are to be married. The parents sit down to play a game of cards and a quarrel ensues. The old man determines to leave the house and withdraws his consent to the marriage contract. His son, however, devises a scheme to set matters right again. He administers chloroform to the Chevaller who, on recovering, is made to believe that the quarrel was only a dream. The young folks happiness is consequently assured and the game of piquet between the elders goes on. Mr. Morris' makeup, walk, gesture and speech all combined to form a well-nigh perfect picture of the peevish, prejudiced and proud relic of the old regime There were many delicate touches in the performance which showed the actor to be an artist of a high rank in the delineation of character. Mesers. Selten and Gottschalk were satisfactory as the son and shop-keeper respectively, while that very pretty, freeh-faced, sweet mannered young actress. Isabella Irving, was charmingly natural as Rosa, the daughter. lthy shopkeeper's daughter are to be

is charmingly natural as Rosa, the daughter than the common of the Rider, Mine Vokes finds as admirable means for the display of her quiet drollery. The cot of this little episode is ingenious. Lord Welse, a rakish person, is in love with a circuster, Montebella. He arranges that as accimate shall happen to her coach outside his gates order that he can rescue her and give her after within. But a dispatch calls him to se with his mother and his fance, Lady rafton. He leaves Lord Merton, a fox-hunter nobleman, to receive and entertain his asst, explaining the circumstances. A coach overturned, and a lady arrives, but it is say Grafton and not the circuster. Merton dosen't know this, however, it has a very pleasant time with the supstitious queen of the sawdust. She humors a mistake, learns that her lover is attracted lay by her wealth, gives an imitation of her cit on a lounge, and finally on Weldon's rem, dismisses him. Mine Vokes was exceedify vivactous and humorous as Lady Grafton, it was effective in the slight display of serious himsens which occurs on the hearing of Welse's perfidy and unworthiness. The bit of ma business was done without a trace of ligarity and with initiable liveliness. Mr. forpe, Mr. Gottschalk and Mr. Selten acted upactively, Lord Merton, the servant Latier, and Lord Weldon.

The performance ended with the favorite ntomime Rebearsal, in which Mr. Thorpe a musing as Jack Deedes, Mr. Selten capina the haw-haw Captain Tom Robinson, it Mr. Morris deliciously amusing as a French ron who is an excellent substitute for the mer dude of Mr. Grossmith Miss Vokes

Baron who is an excellent substitute for the ormer dude of Mr. Grossmith Miss Vokes and Miss Irving infused plenty of female leverness and charm into the laughable little

The advent of this refined and excellent com pany of comedians is actually a public boon.

There will be a change of bill next week, although the present programme certainly ought to be good for a month at least.

In these days of dramatic impositionwhere horse-play rules the roast, and the pubach is stuffed with legs, sawdust, tanks veiced contortions and hollow gage—it is certainly refreshing to inhale an atmosphere of intellectual pleasure such as was afforded the visitors to the Fifth Avenue Theatre on Monday night in the romantic tragedy of Virginius, interpreted by Louis James, Marie Wainwright and a company of exceptionally good players. It was not only refreshing, but it produced a sensation of pleasure in its extremest sense.

Mr. James was certainly an ideal Roman patriot-not unlike the lamented McCulloug h in some of his methods, but superior in the display of filial devotion, rage and hate. In fact, so deftly did he blend these moral functions, and so quick the transition from one to the other, that the large audience in its enthusiasm at the close of the fourth act called him before the curtain no less than four times. He gave a most touching picture of the in-jured father, and a portrayal of the insulted citizen, that stamped him at once as an actor, in its literal sense, and one of the truest in terpreters of tragedy upon the boards. Whether Mr. James attempts to imitate McCullough's voice, or whether it is a vocal coincidence, we are not prepared to say; but certain it is, that it is phenomenally like the dead tragedian's, and one only has to close his eyes while Mr. James is speaking to imagine the departed upon the stage. In comparison, however,

Mr. James does not suffer, for the most important essentials of the part were brought out with a vividness and fervor that his predeces-sors might envy, were they alive, and which convinced his hearers of his coming promi

convinced his hearers of his coming promitinence as a master of tragedy.

Miss Wainwright pictured the devoted daughter with a tenderness and pathos that touched all hearts. She evinced much dramatic power, and shared equelly with Mr. James the hearty plaudits of the audience. As Applus Claudius, William Harris looked and Applus Claudius. Withiam Harris looked and acted well the scheming decemvir, while F C Mosely's Icilius was a touching picture of loyalty and devotion H A. Langdon was earnest and forceful as Dentatus, and Erroll Dunbar acted with energy as Caius Claudius. The Servia of Kate Meek, though a small part, was well rendered. The cast altogether was exceptionally strong, and the citizens, lictors, guards, etc., showed evidences of skilled training. The play does not call for much scenic display but what there was seemed appropriate, and answered the purseemed appropriate, and answered the pur

Next week Mr James and Miss Wainwright will be seen in Othello and Much Ado About Nothing.

A piece from the pen of Herbert H. Winslow called A Chip o' the Old Block, had its first representation in New York at the Third Avenue Theatre on Monday night. It is a flimsy three-act farce of the Tin Soldier stamp, written avowedly as a medium for bright topical songs and laughable horse-play. As such it was enthusiastically received, and will be well patronized by those who go to the theatre only for a hearty laugh. The play follows the fortunes of Pixey, a girl who was rescued by a sailor as a baby from a wreck. She is the daughter of Horace Barton, who was drowned. Robert Barton, her villainous uncle, claims her as a daughter, and treats her well, only the more easily to compass her death and seize the property to which she is helress. An English jockey, in love with Pixey, along with the sailor (who is the Chip o' the Old Block), and the sailor's cook, prevent the murder. To the above materia add a German character sketch, several dances

add a German character sketch, several dances, some clever songs, lively music, a liberal allowance of impossible buffoonery. an Irish elevator boy, some burlesque of O'Connor, some chestnuts, a little salt and plenty of go Mix well together and stir rapidly, and you will have a Chip o' the Old Block.

Ada Melrose, whose age is seventeen, but who has had long experience on the variety stage, captured the house with her impersonation of the saucy, bright and trivolous American schoolgir! Pixey Marie La Pelle looked handsome, and acted spiritedly the part of Francesca, the paramour of Barton. Marie Haynes was commendable as Jerusha, the cook. Harry Nulls was decidedly clever as Jack Lightfoot, the jockey; while all the cast lent active aid in making the olla podrida of absurdity successful. Next week, The Silver King.

W. J. Scanlan appeared at the People's on Monday night to a large audience. The Irish Minstrel, Fred Marsden's three-act romantic drama, was presented. It was the second production of the piece in this city, it having been originally seen here on Oct. 4, 1886. The dialogue is bright and witty, and compose principally of clever repartee and amusing bo mots. The part of Larry O'Lynn, the minstre was played by Mr. Scanlan with delightful was played by Mr. Scanlan with delightfulnaturalness. His songs were also well rendered with numerous encores. J. B Turner
as Morris Cregan, the father, was satisfactory.
Thaddeus Shine as Matt Dongan was excellent,
as were also George W. Deyo as Dan Cregan
and Sydney Ellis as Robert Wynbert Nellie
Cregan was well played by Kate Blanke.
Kitty O'Shea made a pleasing Maggie McKay.
Millie Sackett as Bridget McKay was comicsi.
The play was well staged, the last act showing
an exterior with a real fountain playing. Edwin F. Mayo next week in Davy Crockett

That Westelders know and appreciate good music was evidenced by the large audience that assembled at the Grand Opera House on Monday night to see the Duff company in Collier's bright and sparkling little comic opera, and sang as sweetly as of old; Eugene Oudin was in good voice, and his rendering of a ballad in the second act earned a double enballad in the second act earned a double encore; Hattle Delaro was pretty and interesting as Phyllis and Harry Paulton, John Brand, Agnes Stone and Rose Leighton all did creditable work. Next week, Clara Morris in Renee de Moray.

The Howard Athenæum company appeared at the Windsor on Monday to a large house with a top-heavy gallery. There has been but one change in the company since it last ap-peared in this city, Dutch Daly and his concertina being substituted for Bobby Gaylor. Next week, The Main Line.

A Possible Case at the Standard will be followed next Monday by Nell Burgess in Vim. -These are the last nights of Pete. Next Wednesday Old Lavender will be put on at the Park for a brief run.-The Wife reaches its 175th performance at the Lyceum to-night .-Partners is crowding the Madison Square. Its run will be cut short a week from Saturday. On the 30th Mrs. Mary H. Fiske's play, Philip Herne, will be brought out here.—La Tosca is attracting light houses to the Broad-way. Week after next The Queen's Mare will be produced.—Evangeline is on at Niblo's this week.—Monte Cristo, Jr.. will be succeeded by Amanuensis at Dockstader's on Erminie is drawing well in its last nights, and Nadji is looming up as its successor.—The Still Alarm is still doing a good business at the Fourteenth Street. continue there probably for several weeks yet.

Paul Kauvar will be given in aid of the Building Fund of the New York Press Club on April 26 at the Broadway Theatre. The following Saturday the piece will be presented in Washington for the benefit of the Lafayette statue fund. On May I the piece will begin a week's engagement at Newark. Cleveland follows for another week and then Chicago will be visited for an indefinite period.



One of the unpleasant features of an artist's life is the frequently recurring testimonial, or

When sickness or misfortune assails a mer ber of the profession and a benefit is organized for relief it is a joy to the freternity to go upon the stage and a pleasure to the public to occupy

But if Maria is going abroad, or Melchie is about starting for Europe, or Miss Wobbles has the price of a night in Steinway Hall in her pocket, out come the announcements of what Miss Snevellicci called a "Bespeak," and the beneficiary transforms herself, or himself, into a licensed vender and peddles tickets.

I believe the female article of the two is the

Maria gets up early and stays out late. Sh tramps the town. She goes to see every sou

with whom she has a bowing acquaintant "How many tickets for my evening will leave you?' and she produces a deck of cards and proceeds to deal you a full hand. Woe be tide that "mean woman" who returns any unsold. And when she collars a man she just dumps the whole pack in his hands and raids his vest pocket.

I met a woman last Spring at this business She fell all over me in her delight.

"You are just the party I wanted to meet, exclaimed she.

"I did not pit on pressure," as the doctors say of a gouty ankie. I merely asked shat she wanted me for.

"Oh, you know everybody; do come with ne and sell tickets for my testimonial," she

"Not much," said I. "If you ever met the nan, woman or child I ever roped into raffles or tackled with tickets, put the name on your programme; it will be an attraction."

I fled but it was the season for the testime nial business. I hadn't gone a block when I I held up for the interchange of statistics re-lating to electricity with Jacob Hess. A friend joined us, and still another. The quartette was just about to break forth in that beautifu selection, "I know a spot were crystal fountains flowing" when in jumped a woman to prevent our going.
"I call this luck," she cried, "to catch you

rith this party. Now, Mr. Hess, you won't refuse the Gusher when she asks you to take some seats for my performance."

"I shall wait till she asks me," said Mr. Hess. "I'm out selling tickets myself," and as sure as you are alive if he didn't drag out of one pocket fity-tickets for three differen testimonials to take place that week, and

quietly unearth a pocket-book with as many more in it for the next.

This brought forth such a protest against the begging benefit basiness from me that the cheeky canvasser gathered her skirts and vanished "We do not speak as we pass by," and she is heard often to say that "the most and she is heard often to say that "the most disagreeable person she knows is that awill Gusher."

But if the beneficiary is a nuisance working "I have the sad news to tell you that I have lost my the affair, the affair is a terror when it's little lummy. The treatment to the hospital done him Much more uncertain than the worked up. Much more uncertain than the hereafter is the programme of a complimentary testimonial.

testimonial.

The recipient approaches the artist, "You will do something for me; I know you will?" and if the outlook is unfavorable, the next prayer is: "Oh, lend me the strength of thy name." Down goes the name.

I remember once a person showed me an array of talent embracing two dozen of the profession. I looked it over: "Nat Goodwin, Sol Smith Russell, Daisey Murdoch, Flippit and Skip (song and dance team), Harry Dixey, Jack Ryley and Madelaine Lucette.

"Good Lord!" said I. "this thing comes off

od Lord!" said I, "this thing comes off Ryley and Lucette are in Europe. Nat is on the way there, Russell is in the Yellowstone district, poor Murdoch is on her death bed, and Dixey is thousands of miles

"Flippit and Skip are all right," said he, cheerfully, "I saw em this morning; they won't leave town all Summer," And that's just about the 32 calibre of those inferna bores—testimonial benefits.

Booth isn't feeling well. Louis James has stepped on something. Barrett has been stepped on. But Flippit and Skip are on hand like Jouvin's six-buttons. I've taken a dose of the things, and except for position on the bills they were as much alike as two billious pills. Miss Piccolo whistles, Miss Fortissimo sings. Mr. Racket recites. Or, Mr. Racket recites, Miss Fortissimo sings, and Miss Pic-

And, oh! in this wild world of suffering, disappointment and distress. If there is a champion for the downtrodden; if there is a strong enough to plant a banner that shall indicate relief from oppression, let him ap-proach and take up the cause of the weak and weary against the fierce, inhuman reciter.

It seems to me, as I behold the recitationist on his hind legs, loaded to the muzzle with recitstions, ready to grasp his prey, that my cup of misery is full. I look on my fellow sufferers, and a desire to spring up in my seat and beg to be spared, to plead youth and in-

discretion as rescope why I be, takes possession of me.

I think that method might hart the feelings of the toe, so I take this means of voicing the

of the loe, so I take the means of voicing the vox topuli:
"Don't do it! oh, don't!"

Behind the brightest face uplifted in an audience, under the sweetest Spring hat beneath the lappel of an Albert frock coat as well-fitting as Herbert Kelcov's, sits a silent sorrow To every human heart is given the inevitable drop of blitterness Do not intensify it Oh, reciter, be mestiful? Even a matines audience have some brains liable to receive pain And be not deceived, the light and frivolous female heart needs no such discipline. We are none of us happy, but we should find a gentler touch in the springtide air, and a sweeter glow in the Summer sky, if you spared us, oh, great, powerful, iconoclastic reciter, and didn't speak your piece! us, oh. great, powerful. ico and didn't speak your piece !

A sad little letter reaches me this morning that ends a touching episode which I feel sure will interest my sympathetic readers.

Sometime, nearly a year ago, I was on the elevated road going down town, and at the spot where the train comes to a full stop to get breath to go round the corner of Fifty-third street on its way to Siath avenue, I happened to look at two bright, clean windows hung with very cheap but very white lace curtains. In one a solemp-faced woman bent industriously over some sewins, in the other a pale, sickly, prematurely old boy was bolstered in some sort of a queer chair. He was a little fellow, and his white, thin hands toyed with a crumpled picture book. As he listlessly looked up through the open window at the car above him, his eyes caught mine and we smiled at each other.

I happened to have a good-sized busch of Jack roses with me, and without thinking I flung 'em at the child, and they fell on the tin awning close to the window. The train stated and I began to think it was high time I conferred with a baseball club for an engagement as pitcher, my success in getting those flowers to that kid had been so great.

Next day the train halted as usual, and the little fellow cried out something as he pointed to his flowers nicely cared for in the window. From that out we laughed and signaled each other. During the Winter he often laid on a sort of raised bed, a little back from the window, where he could see, and fifty times I said to myself "I'll get off at Fifty-third street and Eighth avenue and walk back and see that child." But I didn't.

Here six or eight weaks ago I looked down

Here six or eight weeks ago I looked down at the familiar white curtains. One window was empty, and the solemn faced woman was alone in the other. She looked up and sprang from her seat to hold up the high chair on which the boy used to sit and wave his feeble

hand at me

The woman's face told me the story. It was drawn and sorrier than ever. The poor invalid was dead. I climbed right of at Fifty-third street, and with sympathy and regret went back to the tenement house where my stricken mother lived. She was very glad to see me, and I was glad to hear my theory was wrong. The poor haby was not dead, but he was in a hospital for treatment. She told me what a fine healthy baby he was till he got the fail that injured his apine. The empty chair that had so startled me had a kind of tackle on it to support his poor head, and the unfortunate creature, only six years old, was at the time wearing a machine that weighed ten pounds, trying to get strength in his neck to hold up his head, instead of having the pleasures of his baby life.

She dwelt, that sad mother, on the joy it gave him to laugh at the "funny lady" on the cars, and my heart smote me that I hadn't done something for that laughless life. It would have been so easy. I promired to go another week with her to see the child, and in a fit of remorse went off and bought recklessly a big bundle of toys, picture books an sweet things that she could take that very afternoon to the unfortunate baby. and at me
The woman's face told me the story. It

Probably I thought a dozen times there-after: "Woman, I will go to see that child with its mother." All the same I didn't. To-day I hear the news of his death, for I told the woman where I lived, and how I came to be in the cars so often, and I wrote a little note to "Jimmy" when I sent the bundle to which I put my name. So from Whitehall, New York: I get this letter:

little Jummy. The treatment to the hospital done him no good, and the doctors thought if he went in the country it might be some good. So I prought him here where I have some relatives well off living. He took a heavy cold. I couldn't keep him as warm as I did in Ninth avenue the rooms was bigger, and it's been very cold up here. He had the pummonia and suffered a resat deal. He always suffered. When I think how he was never well and never had any oleasant happy lite like other children I feel I ought not to mourn. The doctors gave me so hopes he'd ever be about, but still on my own account my heart is broke. After he came away from the hospital be taiked a great deal of the mars, they was amusing to him to warch. So I told him when Spring got warm I'd take him every day where the could see the steam care, but he said the funny lady wouldn't be riding on them care, so I knew he remembered you.

Will I ever neglect an opportunity like that again? I hope not. It's occasioned me more pain than anything that has happened to me for a long while A few steps and a few cents would have broken the monotony of that sad child life, and made a much happier woman

Gossip of the Town.

Fanny Addison has been engaged for the Highest Bidder. James R Nugent, the manager, sailed for

Europe on Saturday Fred De Belleville has been engaged by Harry Miner for the Paul Kauvar company.

Mr. and Mrs. W. J. Florence. Capt Conner and Courtice Pounds, sailed for Europe on Saturday by the Etruria. Messrs. Gilmore and Tompkins have decided that the Anti-Poverty Society shall no

longer have its meeting at the Academy. Abbey has to deposit a forfeit of \$40,000 for Patti and \$10,000 for Coquelin before either of those artistic dignitaries begin work under his management.

Sophie La Forrest, aged 78, died at the Forrest Home on the 9th inst. She first apadelphia, sixty-four years ago.

A special meeting of the Actors' Fund Association has been called for Thursday, May 10, at two in the afternoon, for the purpose of considering a proposed amendment of Section 23 of the by-laws, which now prohibits the expenditure in one year for relief purposes

more money than is derived from bapelin during that yes

CH

Joseph M. Sparks, for the past six years with Edward Harrigan, will sever his connection with that guallaman at the class of the present season. Mr. Sparks has gained favorable notice for his charreter and dialect as-

What is more attractive than a pretty face, with a resh, bright complexion? For it use Posson's Powder.

CASINO. Mr. Rudolph Aronson Broadway and 35th Street Evenings at 8. Saturday Matinee at s. ADMISSION

erved seats, 50c. and \$1 extra. Boxes, \$8, \$10, \$19. The Greatest of All Comic Opera Success

ERMINIE.

Received with roars of laughter.
BUT ONE VERDICT:
"It is the brighest, merriest and most enjoy "It is the brighest, merriest and most enjoyable comic opera ever presented."

In active preparation—NADJY.

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Bowery near Canal Street,

FRANK B. MURTHA, - - Sole Proprietes One week only.

THE BOSTON HOWARD ATHENÆUM SPECIALTY COMPANY.

Matinees Wednesdays and Saturdays. I 4 TH STREET THEATRE.
Corner 6th avenue
Ma. J. W. ROSENQUEST,

Matinees Wednesday and Saturday. THE STILL ALARM, By Joseph Arthur. HARRY LACY as JACK MANLEY.

Gallery 15c.; Reserved, 35c., 50c., 75c., \$1, \$1.50.

DALYS THEATRE. COMMENCING MONDAY, APRIL 16, THE FAVORITE COMEDIENNE, Miss Resina

VOKES And her London Comedy Company.

A GAME OF CARDS,
THE CIRCUS RIDER, A PANTOMIME REHEARSAL.

YCEUM THEATRE, 4th Ave. and 234 St. 8:16 SEVENTH MONTH.

A CHANGE OF BILL NEXT WEEK.

ngs at 8:15. Matinees Wednesday and Saturday HARRIGAN'S PARK THEATRE. ME. EDWARD HARRIGAN, - - -

EDWARD HARRIGAN'S
Domestic Drama of the South, entitled
PETE.
Dave Braham and his Popular Orchestra.
Matinees Wednesday and Saturday.
April a3—OLD LAVENDER.

GRAND OPERA HOUSE. '
Lessee and Manager, Mr. T. H. FRENCH.
Reserved seats, orchestra circle and baicony, 50

Matinees Wednesday and Saturday.

Duff Comic Opera Company in DOROTHY. Sunday evening-PROF. CROMWELL, Next week-CLARA MORRIS.

FIFTH AVENUE THEATRE.

Proprietor and Manager, - Mr. John Steison
Mr. Stetson would respectfully anseunce the last two
weeks of his management of this theatre. LOUIS JAMES AND
MARIK WAINWRIGHT
In an elaborate production of Sheridan Knowles'
VIRGINIUS

Next week, Othello and Much Ado About Nothing.

BROADWAY THEATRE.

Broadway, 4. st street and 7th avenue.

Manager,

Mr. Frank W. Sanger,

HANDSOMEST AND SAFEST THEATRE IN

THE WORLD.

LAST TWO WEEKS

FANNY DAVENPORT

In Victorien Sardou's Masterpiece,

LA TOSCA.

April 30—QUEEN'S MATE.

MADISON SQUARE THEATRE.
Mr. A. M. Palmer
Evenings at 8:30, Saturday Matinee at s.

PARTNERS.

Robert Buchanan's five-act Comedy-Drama

TONY PASTOR'S THEATRE.

Matinees Tuesday and Friday. 14th street. I KERNELL'S COMEDY COMPANY

TWO FINE DUCKS KERNELLS of three-act comedy in the funny three-act comedy TWO FINE DUCKS. HARRY KERNELL, JAMES REILLY and a Grand Comedy Company.

STANDARD THEATRE.

Broadway and Thirty-third street LAST WEEK AT THIS THEATRE. HILL'S UNION SQUARE THEATRE COMPANY.

A POSSIBLE CASE.

By Sidney Rosenfeld
MATINEE SATURDAY.
Week of April 23 A POSSIBLE CASE may be witnessed at the Theatre Comique, Harlem; beginning April 30 at the Madison Square Theatre, New York city.

H. R. JACOBS' THIRD AVENUE THEATRE.
Cor 31st Street and Third Avenue.
Isolisputably the Popular House of New York.
Reserved Seats soc. to \$1. Seating Capacity 2400.

Matinees Monday, Wednesday, and Saturday. This week-CHIP O' THE OLD BLOCK.

April 93-THE SILVER KING.

BROOKLYN THEATRES.

F. F. PROCTGR'S THEATRE.
Cor. South 4th and Driggs Sts., Brooklyn, E. D. Matinees Tuesday, Wednesday, Friday and Saturday. 30 cents | Reserved Seats | 50 cents.

F. PROCTOR'S CRITERION THEATRE. Fulton and Grand Avenues, Brooklyn, W Matinees Monday, Wednesday and Saturday. 50 cents | Reserved Seats. | 75 cents.

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CHURCH AND THEATRE.

The Mirror's Symposium of Sacred and Secular Sentiment on the Question of the Relations. of the Church to the Theatre.

BY ROBERT G. INGERSOLL, REV. CHARLES F. DEEMS, REV. J. M. BUCKLEY, REV. GEORGE H. HOUGHTON, REV. ROBERT COLYER, REV. THOMAS J. DUCEY, REV. E. WALPOLE WARREN, MRS. BURTON HARRISON, DR. EGBERT GUERNSEY AND DR. T. S. ROBERTSON.

The Christian Union is the leading religious journal of the country, whose senior editor is Rev. Lyman Abbott, the clergyman who has been called to fill Plymouth pulpit, Brooklyn, formerly occupied by Henry Ward Beecher. In its issue of March 29 this journal had a symium of interviews with actors and managers on the relation of the Church to the Theatre. They were republished in THE MIRROR two weeks ago. In an editorial on the subject Dr. Abbott said:

Most discussions of this topic have been wholly one-died. The theatrical papers have presented one side, the religious papers the other; and neither class of reder has known what the other class thought. We are desirous to give church readers an oppor unity of harring for themselves what some leading members of the theatrical profession have to say for their own call-ing. We should be glad, to record any illustration of equal catholicity on the part of any dramatic journal, in giving to its readers what such a critic as Dr. Buck-lay or Dr. Herrick Johnson has to say in condemnation of the modern stage.

It is in response to the suggestion made in the last part of the above extract that in THE MIRROR of this week so much space is given to a frank and free discussion of the drama from the clerical and other points of view.

The orthodox view is presented by the Rev, J. M. Buckley, the editor of the Christian Advecate, and the Rev. Dr. Deems. Had Dr. Herrick Johnson been a resident of New York instead of the Far West an expression of his views would have been sought as well. Dr. Buckley is a Methodist and the editor of the leading journal in this country devoted to the interests of that denomination. He is a keen writer, always expressive and dogmatic on all questions affecting the orthodox view of religion, and has expressed himself so decidedly against the theatre that it may fairly be said that he is more bitterly opposed to the drama (though with less reason) than was Jeremy Collier, the famous English nonjuring divine. The Rev. Dr. Deems is the postor of the Church of the Strangers, an independent church, of which he is the owner. Dr. Deems is strictly and sternly orthodox. His style of preaching and his lines of work are, in religious parlance, according to the old "evangelical methods." He is the author of several works on practical piety, and has just copyrighted a new book called "The Gospel of Common Sense." These two preachers will give our readers the strict, orthodox views on the drama as they are held by many church-going people.

The Rev. Dr. Houghton, rector of the "Little Church Around the Corner," needs no introduction, in name at least, to our readers. Dr. Houghton is nearly sixty years of age, one of the most pure and spiritual-minded clergymen to be found in the Episcopal Church, and literally devotes all his time to the work of his parish. His church is probably the only Protestant church in New York where there are three services every day in the year-including the early communion service

The Rev. T. J. Ducey, pastor of St. Leo's Roman Catholic Church, is one of the bestknown priests in New York. He is a middleaged man, of cultivated mind and exceedingly affable manners. Not long ago he had the title of Monsignor conferred upon him. His church is filled every Suuday by a large and

The Rev. Robert Colyer is the pastor of the leading Unitarian Church in New York, on the corner of Park avenue and Thirty-fourth street. He was, some years ago, the leading clergyman in his denomination in Chicago. Dr. Colyer was formerly a Methodist clergyman until, as he says, they turned him out for heresy. He is a man of broad views and highly cultivated intellect.

Dr. Egbert Guernsey, the editor of the New York Medical Times, is the leading homoe pathic physician in New York city. He has always taken an active interest in the drama, in art, in music and all that tends to educate and refine mankind.

Dr. T. S. Robertson is one of the leading allopathic physicians among the younger men in his profession. He has a large practice and a wide circle of friends, especially among the prominent actors of the metropolis. He is a liberal patron of the drama.

Mrs. Burton Harrison, who has graciously favored THE MIRROR with some opinions on this subject, is a lady well known in the best society in New York. She is the author of several novels that have been received with great favor by the reading public and contributes, more or less frequently, to the periodical press. She has, besides, written or adapted

several comedies. Robert G. Ingersoll is too we'l known to need any introduction to our readers. People may not always agree with the opinions of the great iconoclast on religious questions, but all who know him and all who know of him. are fully aware that he is a man of magnificent intellect, possessing the most refined tastes, a

citizen whose kindly virtues in private life are freely acknowledged even by those who are most bitterly opposed to him.

Thus we have to speak on this important question of the church and the theatre: two orthodox clergymen of the strictest sort, a representative rector of the Episcopal Church, a cultivated Roman Catholic priest, a wellknown clergyman of broad views, two distinguished physicians-one a homospath and the other an allopath-both well-known in the metropolis, a literary woman representing our best society, and a famous orator and lawyer known throughout the world as the foremost champion of free thought.

And with so much for an overture, let the curtain rise and the performance begin.

Rev. Charles F. Deems.

"What are your views?" asked the interviewer as to the theatre and theatrical performances as factors in our social existence at the present time?"

"I think," replied Dr. Deems, "that the sum total of their influence on society is deleterious. But when you repeat this opinion of mine it is fair to say that it is made upon no personal inspection of the theatre, as I have never been present at any theatrical performance, except nearly thirty years ago, when I was twice at the opera in Berlin. My answer is general because your question is general."

Why, may I ask, Doctor, do you hold that

opiniou?" "My judgment does not take in individual actors, but the theatre as an institution. One of the most devout men that I know is an actor who says that he no more goes upon the stage to perform without prayer than I ascend the pulpit without going upon my knees in my closet. And this actor says he knows another who does the same thing. I never made the personal acquaintance of an actor, or actress, who did not seem to me to be a very proper person. Now, my opinion has come on this wise: Every actor I have conversed with on this subject holds this opinion-that the theatre, as a whole, is bad. I cannot be authority for it but it has been repeatedly published and never contradictedthat this is the opinion of Edwin Booth, so much so, that he will not allow his daughter to attend a theatrical performance until ne has first witnessed it himself. My opinion is confirmed when I see what every one who passes through the streets must see of the surround ings of all theatres. The saloon seems to be an indispensable attache. In the next place, what I hear and what I read of many of the plays themselves confirm this opinion. A play was recently produced at one of the principal establishments in our city, of which the Tribune said that it was 'loathsome,' 'vile' and 'exceedingly discreditable to all persons con-cerned in it, from the author upward.' From having read Goethe's Faust, which I regard as a very bad book, I am at a loss to understand how any virtuous woman can gaze upon the spectacular exhibition of the processes of se-duction without a feeling of degradation, nor how any gentleman could carry his sister or his sweetheart to behold it. Again, enterprising newspapers send their reporters to ascer-tain the opinion of respectable men in regard to the moral effect of a forthcoming play the propriety of good people attending thereon. What would any lecturer or any preacher think of such a canvas in regard to his performances? Again, I do not think I am I should not discipline a member of my church who attended the theatre. I have some of the best women turn their gifts in the dramatic art to account for the purpose of meeting financially domestic demands upon their affections, such as the support of an aged mother, and I would not wantonly wound But I think that they would agree with me that their profession does not so cultivate their characters; is not, in itself, so sweet and good a thing that they would not instantan eously abandon it for another field which was not doubtful if their talents therein could gain them the requisite income. Again, I know, we all know, a large number of respectable, intelligent, very pious people—very holy of conscientious scruples. But does any one know a bad man or a bad woman in the city of New York that has not been to the theatre? Is there a thief, a drunkard, a harlot, a mur derer, a defaulter, an adulterer in New City to day who has not been to the theatre The reply to that last remark might be a question put as to whether there were one such person who had not been to church, but the two questions must be taken together. If every bad person sought the church and very many good persons avoided the church rch would be on a par with the thea-Now, considering these things, it seems to me that I am justified, in holding the opinion I do. From all that is generally

lieve it would be better?"

"The well known English essayist, Rev. A. K. H. Boyd, 'the Country Parson' of England, wrote some years ago that he would like to see a church at one end of every town and a theatre at the other. you not, as a clergyman, think that it would be possible to have theatres which would be free from objectionable features?"

known, even by those of us who do not at

tend the theatres, no man is ever hurt by

absenting himself, and thousands are hurt by

attending. Would not that seem to justify

my opinion? If every theatre on the plane

was closed for five years would the world be

worse? Does not every actor and actress be

"Ideally, yes. The theatre was the original pulpit. charged the moral function there was nothing but the spectacular left for the theatre. can know nothing about this question, what-ever, except what is reported to me, and all the efforts put forth thus far, I am told, have been of no avail. That the exclusion of mmoral men and indecent women would cause the theatre to collapse seems to be the pinion of those whose interests lie in that direction. If that be true it does not reflect upon the theatre, in the abstract, so much as it does reflect upon the state of public morals."

Episcopal Church forbids its members from attending the theatre. Do you not think, as a man having knowledge of religious society. that all church members who want to go to the theatre do go, and those who do not care for such entertainments stay away?"

"I do not know whether the discipline of the Methodist Church forbids its members to attend the theatre or not. But I think that if it does a man who would continue his membership in knowledge of that law of his church, and still attend the tres, required some moral dynamics to be applied to his constitution, which both the church and the theatre have failed to supply. He is evidently suffering from paralysis of conscience. If his church aw forbids his drinking milk, he must abstain from lacteal refreshment or leave his church, for he ought to believe that his church is wiser

"Do you not think that when refined, educated people use the same discretion in attend-ing theatres that they use in selecting books to read, or pictures to look at, the theatre has small chance of doing harm?"

small chance of doing harm?"

"That depends upon the discretion which they use in reading. There is no knowing the they use what books theatre-going church members read. I am afraid I should not like to be compelled to peruse their libraries. I will venture to add this that I think if they used Christian discrimination in both departments there are some of your publishing houses that would fail. and perhaps every solitary one of our theatres would disappear; the discrimination would be too much for their constitution.

'As the fundamental idea of Protestantism is the right of private judgment, and as private judgment is applied to such important matters as the selection of a creed and the interpreta tion of scripture, how can the clergy consist ently blame a church member for selecting his amusements, a matter which, with most persons, is deemed a question of refinement and good taste rather than morals?"

"I have never taught that pastors should flord it over the consciences of their members. Our duty is to 'preach the truth as it is in Jesus,' to instruct the intellects, and stir the consciences, and stimulate the energies of our people to turn from all evil and do all good. I urge my people to cease to do evil and learn to do well. I teach my people the Bible doctrine that friendship with the world is enmity with God. I lay down the moral and refigious teachings of the sacred scriptures be fore them by all the means at my command. and I remit them to the judgment seat of Christ to answer for the responsibility created by the exercise of their private judgment in hoosing to listen to me preach.

"What," asked the interviewer, "is your view of the alleged scriptural doctrine that a man should not pursue any course of conduct which might lead his weaker brother to fall? I may remark, in explanation, that a clergyfriend of mine, in interpreting this text, says that it means we should only act for the general good. He remarked that if, on account of sudden illness, he wanted a drink of whisky he would not go into a saloon for it because h believes liquor-dealers to be unnecessary and wholly and irredeemably bad; he would go to a drug-store; but if he wanted to go to the theatre to see a good play he would go because he does not believe the theatre to be wholly and irredeemably bad?"

views are exactly those of St. Paul, familiar to all readers of the new Testament. If any of your readers do not happen to be familiar with them, and they will read his letter to the Romans they will find very explicit teaching on this subject, together with a good

deal of other interesting matter."
"Could not the idea of the weaker brother be carried to the point of absurdity? For in-stance, I am fond of Welsh-rarebus and they agree with me famously; my wife is fond o hem but they disagree with her infamously. My mother is fond of cakes and pies and under their influence, she is quite happy; I, too, am fond of them but they make me ingly miserable—shall we, respectively, go without Welsh-rarebits and cakes and pies?"

"There is so much to be said on that question that you can hardly touch it; it involves the whole question of Christian liberty. A man must always do what it is his duty to do. He must be careful never to do even that in a way which he has any reason to think will be injurious to others. Where it is not a man's injurious to others. duty Christian charity would lead him to ab-stain where he thinks his self indulgence would be injudicious. Where a man has any doubts as to any course of conduct he is boun to abstain from that course until, upon careful investigation, he discovers his duty in the premises. As applied to the theatre any Christian man who doubts it is, as Paul says 'damned,' i. e., condemned, if he attends."

Rev. J. M. Buckley,

Editor of the Christian Advocate was seen by the interviewer, but refused to say anything on the subject. Dr. Buckley, a few years ago, however, gave his views very fully on this topic in a little book called "Christians and the Theatre." His opinions are herewith given, being condensed from the work in ques tion:

Christians believe that the character of plays in general is bad, and that the effect of the theatre upon its patrons is evil. They were also convinced that there are insuperable obstacles in the way of its reformation; and that Christians, in endeavoring to surmount them, would exhaust their energies to no good end. They think that the attendance of Christians on the theatre, and their attempt to elevate it, would lower the moral and religious tone of the church, and diminish the influence of religion over the community in which the experiment should be tried.

It may be necessary for the Christian some times to deny himself an amusement which, to his own judgment, seems entirely unobjectionable. When the Christian sees that for him to do a certain thing, the doing or not doing being voluntary, will put a stumblingblock in his brother's way, or grieve him, or make him weak, he being conscious of his own strength, holding his faith and freedom before God. must "bear the infirmities of the weak, and not please himself," rather must he please his neighbor for his good to edifica-

In all the churches those ministers most distinguished for piety, most zealous in self-de nying labors, and most successful in genuine revivals of religion, are most opposed to the tellect, possessing the most refined tastes, a "I understand, Doctor," said the intermost pleasing intellectual companion and a viewer, 'that the discipline of the Methodist luxurious and tolerant to worldlinesss, with tending the theatres."

'ew exceptions, turnish ministerial apologists for the theatre. The position proper to be taken by all Christian ministers and conscien tions Christians is opposition to the theatre, classing it with the "unfruitful works of darkness" with which we are to have "no fellow

Here is Dr Buckley's opinion of the lib actors: The charity of actors is usually lavish genero-ity; a profusion fully in harmony with their general character and way of living. Most of them, by their own con regardless of pecuniary obligation, will either spend or give their money accord ing to their changing impulses. How little does this, like the reckless gifts of Fisk, or the polite benefactions of a Tweed, resemble the regular, self denying and conscientious efforts of a liberal and well-balanced mind to diminish the griefs or promote the welfare of his fellow men.

Dr. Buckley asserts that it is not necessary to go to the theatre to know that it is bad. "We have," he savs, "the advertisements, and programmes, and critiques in the great daily papers and from these we may deduce abundant evidence that the theatre ought not to be attended or supported by Christians. If it be what it promises to be—what the critics affirm that it is—its general character is not such that the Christian can find innocent pleasure in visiting it." The writer, in his youth, was for a brief period fascinated by the theatre. The time, indeed, was short but the fever raged. During his attendance thereon, amounting to perhaps 30 visits, he saw some of the most noted actors who have appeared in this country during the last quarter of a century-some of whom are still in the front rank of their profession. The influence of this course upon his moral and religious character was decidedly bad. The sneers at re ligion and 'strait laced bigots,' which certain omedies contained, embittered him toward a fe of piety. The excitement of the evening life of piety. The excitement of the evening unfitted him for the serious pursuit of his business. He lost relish for lectures and solid manner, even, underwent' a reading; his manner, even, underwent' a change, and now a semi-tragical extravagance and then an infusion of comical slang came into his mode of speaking and acting. seemed smart to him then, but in the retrospect it appears contemptible. There is no habit, which does not imply a positive renun-ciation of morality, more pernicious than br. Buckley has decided opinions on the

character of many of our most popular plays, which he read in order to form a judgment. He read sixty plays, and says only three or four of them were morally unobjectionable, and it was a singular fact that those three or four were "of a comparatively low order of literary He says that Goldsmith's She execution." Stoops to Conquer ness and vulgarity, and several sneers at temperance and religion, though the play is certainly admirably adapted to provoke laughter. ness, drinking, gambling, jealousy and infidelity, adapted to impart a view of life to the young, which, if taken as true, would lead to distrust, misanthropy and personal reckless-ness. East Lynne consists of infidelity, adul tery, murder, remarriage and the subsequent reappearance of the first wife to die in the house of her former husband. The Ticket-of-Leave Man is calculated to familiarize the mind with scenes of vice and desperate wick edness, and the ear with coarseness and slang Saratoga is to be condemned for its profane ness and its double entendre, but much perfidy which pervades it. The general tendency is to familiarize the mind with impure thoughts, improper words unchaste feelings and immoral conduct. The School for Scandal has more than a score of filthy allusions in it, and deals with adultery and tornication in the loosest way. A New Way to Pay Old Debts contains sentiments, but its effect is rather to create the impression that in contending with a villain all means are lawful; that if he is a plotter or swindler, he may be overcome by similar modes. In Led Astray, as the play progresses, indecent situations increase, while the whole of the plot runs along the verge of a double adultery. London Assurance should receive no countenance from the Christian. The no countenance from the Christian. The Belle's Stratagem is a most licentious produc tion, full of attempted intrigue, and abound-ing in bare deceptions. Don Cæsar de Bazan has less of profaneness in expression than many others, but more of licentiousness and treachery. Masks and Faces is an attempt to show that actors and actresses are often better than their general reputation, but the plot travels on the verge of open wickedness." Dr. Buckley says that Shakespeare's plays

contain many obscene passages, and that are profane," and it would not be ossible for a woman to read "the expurgated editions as they are put upon the stage before a promiscuous audience." It is not proper, Dr. Buckley argues, for Christians to go to the theatre to see Shakespeare, because, by so doing, they throw their whole "influence in favor of the theatre, which is an insti-tution whose general effect is pernici-He who goes to the theatre throws his influence in favor of the theatre as a whole Those who go to see Shakespeare furnish arguments for those who go to see plays every way inferior to Shakespeare's, and filled with the profaneness and obscenity, which are but incidents in his sublime compositions."

Dr. Buckley does not believe that the the-He says: "There is no hope of the theatres being reformed by the profession, who have no sympathy with the Christian view of life, morals and religion, and look at the subject from a point of so remote that they cannot see what is needed. A movement to have Christian poets and moralists to compose, and Christian men and women perform plays would fail. "The dullness of Christian acting, and Christian comedy acting, and Christian comedy and tragedy could not compete before the the atre-going public with the high seasoning to which they have so long been accustomed begin to attend for the first time would be acting from principle in the line of penance, and the beggarly array of empty boxes which would soon be seen would furnish boundless material for satire.

Rev. George H. Houghton. "What general opinions have you, Doctor, on the subject of church members attending the theatre?"

"I think that church members need amusement as well as other people, but they ought to be careful what kind of amusements they indulge themselves in."

"The clergymen of the Episcopal Church, believe, are not opposed to their people at-

"I cannot answer for anybody but myself. It is enough for me to say that I have often advised people to go to the theatre. I advise my niece to witness dramatic performances from time to time because I think such a course will have the effect to cheer her up. It depends a great deal on what theatre you attend. I should not advise people to attend every theatre. I do not attend the theatre myself, not from any prejudice I have against the theatre, but because, if I did attend, it might be prejudicial to my usefulness as a clergyman."

"Do you not think that if the same discretion were exercised in attending theatres that intelligent persons exercise in selecting books to read, there would be no fear of moral harm coming to the theatre-goer?"

"I think, of course, that people ought to exercise some discretion. There are plenty of theatres that, if I had any influence, I would

not allow a person to step into."
"Do you not think that the witnessing of is good for many tired, wornpeople, having an exhilarating effect on the

"Yes, I believe that a good laugh at the proper time is good for anybody.

"Why is it, Doctor, that so many church-going people have always had a prejudice

against the theatre?" You know that a few black sheep will hurt "You know that a few black sheep will hurt the reputation of the whole flock. Many people, you know, are prejudiced against the Church because they see so-and-so attending services, and they say 'he's a bad man, he's no better than I am.' So it is with the theatre; some of the theatres, some of the plays and some of the actors are bad, and so people imms to the conclusion that the whole instituiump to the conclusion that the whole institu-The scriptural injunction that we should not tempt our weaker brother in the course of action we pursue is, of course, true, we pursue is, of course, true, but its interpretation can be strained to the but its interpretation can be strained to the point of absurdity. It depends largely on the persons themselves what they should do. I never used tobacco, I do not smoke, or chew, or dr'nk wine, but I am not prejudiced against some people who may do these things. I think smoking and chewing would interfere with my usefulness, just as I think a clergyman who wasn't neat and clean in his person would be at a great disadvantage in dealing with memat a great disadvantage in dealing with mem-bers of his flock; a sick and delicate-minded woman, for instance, would hardly enjoy the resence of a clergyman who came spiritual consolation recking with the fumes of tobacco, and unwholesome in his personal appearance. I do not, mind you, in all these matters set myself up as an example to every-body. I only know what is right for me to de in the premises."

"It may be thought that on the subject of

theatre-going you hold liberal views?"
"I am not 'liberal' in the sense in which the
term is generally used. I think a man is bound to obey the rules of his church. A man's conscience is not always a safe guide, it may be perverted. A man should no more think of disobeying the rules of his church than an army officer should think of disobeying army regulations. I do not know of any rules laid down in the Episcopal Church forbidding its nembers attending the theatre. I have never met any actors, socially, in my life. I go in society but very little, and my taste is in doing my church work. Bu: I make no reflection on actors because I have not seen them

'Do you not think there is a tendency on the part of certain managers and actors to raise the artistic and moral standard of the

"I think there is. I have real respect for Mr. Palmer and Mr. Fiske, whom I met at the Actors' Fund Monument dedication."

"Do you think there is anything in the the-atrical profession to prevent an actor from being a Christian ?"

see no reason why he should not be. think be needs to be one in order to have the restraining influences which come with a belief in Christianity. I am a friend of actors, and have officiated at the funerals of many of them, and I ask them to send for me when th y are sick so that I may call upon then give them proper spiritual consolation prepare them for death."

connection with the above interview it may be well to reproduce a passage from a ser-mon delivered by the Rev. Dr. Houghton, on the occasion of his church anniversary, in which he alludes to the burial of George Hol-land, the actor, from his church which, since that occasion, and until now, has been known in the profession as "The Little Church Around the Corner.'

It has been but the natural instinct, willed it, and ordered it, and to Rim, ther glory, that here the poorest and the hum have the time, the sympathies, the miss assistance of whatsoever sort as cheerfully have the time, the sympathies, the ministrations assistance of whatsoever sort as cheerfully and as as persons of wealth and condition. The Transfigure it is a constant, loving effort—due to alone, the spirit which He had given—to promote glory and the good of His creatures. That merze dent in its history, the bringing hither for burial haptised, and so Christian man, George Holland, deserved the last office of the Church as much hope I shall in God's good time, for he had se laid violent hands upon himself nor died excomm cate—which God forbid that I should—with all is sociations elicited toward this Church a worlk kindly, tender feeling, and caused it to be known far wide, the world over, almost, by another name. It did but make this Church more widely known as that which many a one already well knew it all to have been. Nothing nussual in that burial had been done; nothing but what was wont here to be cand aforetime and oftentimes had here been done; sing but what was simple and bounden duty.

Rev. Thomas J. Ducey.

Rev. Thomas J. Ducey.

"What is the attitude of the Roman Catholic Church with regard to the theatre and amusements in general?"

"I don't think the Church in any way wishes to interfere with the legitimate social pleasures of her children, and I am not aware that she condemns the theatre. On the contrary, it seems to be the rule here in New York for the services of the profession to be accepted in the interest of the Church's charities. Every year the dramatic profession contributes largely, by performances, to the support of the Catholic orphanages. Mr. Augustin Daly. during the past year, has managed several benefits for the Sisters' institutions, and one for the Catholic Protectory, I think, in Westchester. As the Church is a moral agent in the community, it strikes me she would not accept aid and support from a source she deemed unworthy of recognition. My opinion on the subject would be but a personal matter and probably of little value, but the facts I have given you speak louder and more truthfully of the attitude of the Church here toward the theatrical profession, and, it seems to me, is one of recognition in all that is legitimate, and not one of censure."

Do not the synodical decrees of your archdiocese forbid priesis frequenting theatres?"

Do you attend these charitable entertain-

"I do not. The Church in no way interferes with the laity in witnessing legitimate and moral plays on the stage, but as it is the wish of the decrees that priests should not frequent the theatre, I feel it more consistent to absent myself on those occasions, as I am not permitted to attend at other times.

'May I ask. Father, if you do not feel that you are thus deprived of a very pleasant and pholesome means of recreation?

"As I have seen all the great actors who have come to this country, except Irving and the the past six or seven years, I do not thin that, personally, I am denied much, because always have the text of a play, and by readin the text of a drama I can recall the intellectual pleasure I received in the past from great and intelligent interpretation of the masters "

'Are you fond of reading dramatic litera Yes. I vesy often read Shakespeare and

"Have you any opinions on the modern drama—any criticisms to make on a certain class of popular productions that are said to

'I am not at all familiar with the modern "I am not at all familiar with the modern plays, or what is considered the questionable French school. I have never witnessed a play or heard an opera of the bests character. My own view of this character or play or opera, is that it is a prostitution of the intellect to the divine art of music; it is a class of melody that does not belong to the heavenly sphere."

"I call your attention to the liberal views on theatres and theatre going as presented by Rev. Dr. Abbott, the senior editor of the Christian Union, and ask you, whether in your opinion, the course he has taken will not have the effect to soften the prejudices which Protestants, as a class, now have against the stage?"

rotestants, as a class, now have against the age?"

"I should judge so. Liberal minded people onld naturally accept the views and convictors of cultivated and good men of their own seds, and therefore be furnished with arguments to overcome the narrow bigotry of their ore prejudiced brathren. The individual onscience should be the guide in this matter amusements, and whatever true parents unsider the proper thing for their children to itness, either for instruction or amusement, manot, it seems to me, have any baneful realits on the community."

"It is claimed by some that actors and actives are not a church-going class of people, would ask you whether or not you have met considerable aumber of the profession, and hether you do not think it is the fact that the fligious feeling is likely to be quite as strong that class of the community as in any ther?"

"Yes, I have met a number of the theatriprofession, and many of the ladies and
stileman I have known to be most practical
their religion and irreproachable in their
es. I cannot speak of the profession, gendily, but I can any most positively that I
ve met members of the profession as honable, noble and pure in their lives as the
smbers of other professions. There is no
seon why an actor oran actress should not be
Christian any more that any one else. I
ald mention the names of people in the
ofession whose lives are irreproachable, relous, pure and noble. It would be an imrtinence on my part to mention the names
these people, and I think they have too
ach refinement and regard for their prosion to have any comparison made with
hers."

Rev. Robert Colver.

"What, Doctor, is your idea of the position and influence of the drama?"

"It must be remembered that the drams gan in the church, though to-day it is not played there. As to the present time you may say of the drama as you may say of the pulpitit is mixed. That, I think, is a fair statement. But the wholesome drama is, beyond all ques tion, a good thing for the community and, so far as my observation goes, there has been a great improvement in the character of the in the last twenty years. I think the managers mean to present good and clean plays, some managers because they want to and others because they know if they pursued a different me it would ruin them. The public, as far I can see, has now got the upper hand in ils matter, and means to keep it. For myself, I have always recommended good, wholes plays, and when I have time and opportunity, go to see them.

What do you think of the usefulness of comedies in providing amusement for the

"If I had my choice of some night when I could go to the theatre, and I knew two coms were going to be performed at some certain theatre instead of a tragedy and a comedy, or a drama and a farce, as in the old days, I would go to see the comedies. I have seen the tragedians and know about what each man can do; but a pleasant comedy leaves an agreeable impression, and people have a good laugh, which is a good thing."

"Do you admire the old English comedles?" "I like them very much and am especially fond of Goldsmith. I seldom miss the opportunity of seeing his comedies when they are produced. I like the School for Scandal very much-think it is charming. Though you cannot call Rip Van Winkle a comedy it is in that direction; it has some very deep touches of sentiment in it, as I think all good comedies ought to have, and I go to see that. I am fond of seeing all such plays when it does not

Interfere with my regular duties."
"The Rev. Dr. Buckley, editor of the Christian Advocate, seems to condemn Goldemith's She Stoops to Conquer as being pro-fane and vulgar?"

"The old comedies of the Restoration cannot be presented now, as they were originally

printed-the comedles of Farquar, Wycherly, Congreve, etc., they cannot be presented by any means. But, I do not myself see the same objection to the comedies of Sheridan and While I should dislike to disagree Goldsmith, While I should dislike to disagree with Dr. Buckley (whom I know, and he is a very good fellow), I should feel that I had to fully differ from him in this matter, though I am an old Methodist myself. They may that I have 'fallen from grace,' but that doe

'It is also argued by Dr. Buckley that a man should refrain from attending the theatre les: he cause his weaker brother to offend; have you any opinion to offer on that subject?"

"Well, there are so very many 'weak broth ers,' and of so very many different kinds, tha if you attended to them all you would not do anything—you would have to go to bed and stay there, and very likely you couldn't do that, In all these matters a man has to use his judg ment as to what he shall do. Paul did no mean to tie up men, saying they shouldn't do this and that; when he wrote the text of scrip ture on which that remark is based; he means to lay down great lines of conduct. I don't know of very many texts that are wore liable to abuse than is that one. I knew an old fellow in Yorkshire who never, all his life after he got to be, let us say, a 'crank, eat a pear; it was so very pleasant for him to eat a pear that he thought it was a sin. Well, if I should have eaten a pear right alongside of that man I should have caused him to offend, but I should have eaten my pear all the same. We are too much given to attending to the weak brothers and wondering what they will say. I think they ought to wonder what we will say, and take our direction more than we should take theirs. Ministers, for in tance, ought to be leaders among men. man takes care to obey what he knows are the recognized laws of life and morals I think he hasn't much reason to care beyond that for what his weaker brother may say or think

"Have you noticed that the theatres are bet fucted since you first began to attend

"Oh, yes, very much better. Many of-fensive things have been done away with. To be sure I only go to the theatre when I know it is safe for me to do so. I went once rather nadvertently to see a play (I won't mention he name) and it made me sick at my stomach I don't want any more experiences like that.

"Do you think, Doctor, that it is necessary that a play should have a moral?"

"If you come to morals, there never was a grander sermon written than Macbeth. It is ont necessary that a play should have a moral distinctly pointed out and made prominent. Children will not read stories with long morals attached to them; they will read the while a play must not offend good morals, it should not set out especially to teach some great moral lesson without that is the motive power in the man who writes it."

what is your opinion of actors as a class?"

"Those I have met are very nice people. I knew Mr. McVicker, of Chicago, quite intimately and liked him very much, and I knew Mr. Irving and Miss Terry, and like them. and I have known a few more, but not very many. They seem to me, on the whole, good natured people, ready to do anything they can do to help any good cause that appeals to their judgment and their sympathies. I have a lady member in my church who is an actress, and I am very glad to have her there. When she I am very glad to have her there. When she is in New York she comes to my church, and when she is away I suppose she goes to some

'Do you think that the liberal views on the theatre as expressed by the Rev Dr Abbott in the Christian Union will have a good influ-ence on Protestants who have narrow ideas on the subject of theatres?

"Oh! it will do good; it will certainly do away with some prejudice. And while I do not want to misjudge my brethren in other churches, I think it will do away with some hypocrisy, because I know very well that a good many—I don't know whether I ought to say a good many—but some very good and sincere men that I have known who could not be dragged to a theatre with wild horses in the town where they lived, if they went to another town where there was a good play going on they would attend the theatre."

"Though the Methodist discipline is against theatre-going did not Methodists attend when you were a clery wann of that church?"

you were a clergyman of that church?" They did not attend the theatre when I was a Methodist, and it is thirty years ago next January since they turned me out for heresy. I did not go then, and I don't think laymen went. I lived in small places, in England and I do not know whether fashionable and culti-vated Methodists attend the theatre now or I think that actors have religi stincts the same as other people, and if they thought it was wicked for them to act why should they do it? They have a conscience ld they do it? They have a conscience the same as we have, and they have to be guided by their conscience. I think it is a great mistake to revile and cry down people because they do not believe as we do, espe cially if they live kindly, clean, good lives as I oubtedly presume a great many actors do.

Rev. E. Walpole Warren

was seen in the last moments of preparation for a journey to the South, and was obliged to excuse himself from giving an extended interview on the subject. He said:

"I have expressed myself so often on this subject that I do not know that I can add anything more. I am opposed to anything in the shape of the drama that may corrupt society. I am opposed to the French drama, and to certain offensive portions of the ballet. think myselt, given a pure stage, the theatre is improving In England it is the custom to have Sunday rehearsals; I am entirely opposed to them. Over there the clergy hold more liberal views than they do here about patron izing the theatre.

Dr. Egbert Guernsey.

"What are your opinions of the general influence of the Drama?"

"The three professions whose influence is most directly felt in promoting spiritual and bodily health and in the regeneration of our own race are the pulpit, the stage and the medical profession, and there is no reason why one should not aid the other, and all work in harmony, each in its own sphere for a common end. The care of the body is second only in importance to the care of the soul; and

each other, so much of a unit, that the influence exerted upon one is felt by the other. The medical profession seeks to keep pure the fountains of life, and guard it from the elements of disease which exist around us 'n thousand different forms, and which may be transmitted in a blood taint through genera tions so virulent as to fill the body with disease and blunt the sensibility of right and wrong. The further we are evolved from the brute creation, its fierce sensuality, and wild, unreasoning passions, the more imbued do we become with the Divine Life, whose spirit is harmony, and whose vital force burns out the dross and impurity of our nature. The pulpit appeals to the reason and the conscience for a higher, purer life—a life in which shall be illustrated the principles of honor, truth and justice, linked together in the brotherhood of man The stage illustrates, with its living pictures of patriotism of truth, of honer, of triumphs over tempta tions, of the hideousness of sin—those great principles of religion which have come down to us through all the great leaders of religio thought in the past, and enforces them such an appeal to our senses as can such an appeal to our senses as can be reached in no other way. There are unbealthy sermons—impracticable, lacking in sound logic and common sense, and men in the pulpit and among the laity in the Church whose daily lives do not correspond to their professions; there are physicians of the body without a single idea of the higher duties and responsibility of a profession of which they form an unworthy part, and there are mana-gers of theatres who find it difficult to appreciate the real dignity and possibilities of their art. But there is a steady progress in all toward higher and more practical work and a more healthy influence. Nowhere is the progress of the age and its higher, purer and better work more forcibly illustrated than in the three great professions of endicine theology. three great professions of medicine, theolog

"What is your opinion, Doctor, of the influ-nce of emotional plays on the nervous sys-

"Strongly emotional plays compare with the sermons of the old revivalists, a class now fortunately in a great measure num-bered with the past, in which the mind was startled with representations so graphic, so intense, so lurid that they were impressed upon the soul like a picture whose lines we of fire. Those startling situations in wh the human passions are worked up to such as intense pitch as to almost curdle the blood are unnatural, unhealthy and liable to do positive harm. They bring out into an intense ligh the fierce passions of the brute creation, an while they may in some cases point a lesson the lesson could be taught in a much more the lesson could be taught in a much more simple and effective manner. Plays whose appeal is solely to the emotions, the passions stead of to the reason and the higher qualities or amusing the situations, leave an unbealth

ffect upon the mind.
"Do you think that in late years the theatre

The improvements in the surroundings of the theatre have kept pace with the advan-intelligence and refinement of the age. none is this so apparent as to those who re-member the theatre thirty or forty years ag when a bar was in every theatre and a specia one in the third tier, a part of the house open devoted to lewd women and their associate and the immediate neighborhood occupie with drinking saloons and gambling houses and where between every act half of the male audience went out to get a drink. In no par of what was called the respectable part of th house was a lady admitted unless accompanie by a gentleman while now they can enter a freely and with as little comment as to church. The plays were often classic in their character, and of the highest type of literary excellence, but the ban of the church, esp cially the Protestant Church, was upon the theatre, and so fierce and bitter in its denum ciations of what it called the chamber of hell that it drew a between what it was pleased to call the duties of the church and the amusements of the world. As the restraints of a Calvinistic theology, with its religion of fear, it fierce denunciations, its bottomless pit of fire and brimstone, and its heaven of winged angels forever singing and twanging golde harps, gave place to a more intelligent concep-tion of humanity and its needs, the church itself sought the aid of the refinements of art in music and painting, and in the harmless church is rapidly being removed from the theatre, and the highest order of art in music, in living pictures of historical events, of great principles and of the shams and falsities of being utilized everywhere as a help to better.

Dr. T. S. Robertson. "What are your ideas of the general in-

fluence of the drama from a hygienic point of

view?" "I consider play-going to be of the greatest service and benefit to patients generally, particularly to those suffering from nervous diseases-I mean, of course, with functional nervous diseases. People who suffer from what are called organic and structural diseases, i e., diseases affecting the brain, the spinal cord, so-called incurable diseases - such patients are generally so far gone that the effect of theatrical performances would do them more harm than good. But the great number of persons suffering from nerve diseases are able to go to the theatre, and are greatly benefited by so doing. Their mind is taken off the disease, and they are started in a new channel of thought. As the moral of all plays is generally good their thoughts are started in the right direction. I have found equally as much benefit derived from comic opera. person has lost a dear friend, a child, a mother a father, they are constantly brooding over their trouble, and it is difficult to induce them to attend the theatre, but when they do they receive the greatest benefit. It takes them back to life again."

'Is it not the fact that sometimes a patient might receive more benefit from attending the theatre than they would from medicine it eli? "Yes, many times, and the drama could not probably do them any harm while medicine

might What is your opinion of the effect of emo both, body and soul, are so interwoven with | tional plays on the nervous system?

"As I said before unless a parient has organic and deep-seated disease the effect is good. There is no special harm arising from seeing such plays; the effect is not as bad as from novel-reading, because books are read in the quiet of home and the readers have a chance to brood over what he is reading. But a play is gone through with so quickly, amid so much excitement, with intermissions of music, that its influence would not be so deep and, besides, the people go out into the fresh air and soon get over the bad effect, if there is any bad effect, amid other scenes."

lect, amid other scenes."
"What do you think of the general improvement of the stage?"
"I think the stage has greatly improved within the last ten years. Managers are be "I think the stage has greatly improved within the last ten years. Managers are be ginning to see that good plays are appreciated and well received. The people are becoming educated, they have broader views, and are willing to support the honest efforts of managers to give them artistic productions."

"What is the effect of comedy and laughter-provoking plays on the system?"

"It goes without saving that it is most bene-

"It goes without saying that it is most bene-ficial for patients suffering from almost any disease. The physician can further con-valesence in nearly all diseases by recommend ing the seeing of laughable comedies. In my nion they stand next to fresh air. those who deny themselves from attending the theatre on account of religious scruples or prejudices are fit subjects for the lunatic asy-lum."

Mrs. Burton Harrison.

The interviewer next called on Mrs. Burton Harrison, who, in answer to a request for her views on the relation of the church to the the atre, expressed herself in the following words:

"The relation of the church to the theatre should be very much what it is to the individual men and women around us-approval of the worthy, and disapproval of the others. The drama of our theatres is certainly full of possibilities of great good as a moral and educational agency—and observation shows that many of the plays we have seen of late years have exercised wide and large influence for good; they provide entertainment of the most wholesome kind, and often impress

most wholesome kind, and often impress lessons of right and wrong in life, with a force unequaled by the pulpit or the press.

"The lives of many of the artists are in every sense worthy, and my own acquaintance with some of them has afforded me pleasure That there are vic ple on the stage, and that plays of evil in fluence are to be sometimes seen, is only say ing that in all classes and occupations bac people and detestable appeals to the worst side of life are common; the press affords examples of publications which are evil altogether; the pulpit is sometimes occupied by the emissaries of satan himself.

"A great artist of the dramatic stage is to me an object of ad a Iration and regardme an object of add tration and regard—a well-set and well-performed play of real life, its struggles and passions and triumphs in what is right, is for me a factor of unmixed good among the influences of society and civiliza

Robert G. Ingersoll, "I have come," said the interviewer, "to talk with you a little about the drama. Have you any decided opinions on that subject?"

"Nothing is more natural than imitation The little child with her doll, telling it stories, putting words in its mouth, attributing to it the feelings of happiness and misery, is the simple tendency toward the drama. Little children always have plays, they imitate their parents, they put on the clothes of their elders, they have imaginary parties, carry on conversation with imaginary persons, have little dishes filled with imaginary tood, pour tea and coffee out of invisib'e pots, receive callers, and repeat what they have heard their mothers say. This is simply the natural drams, an exercise of the imagination which always has been and which, probably, always will be, a source of great pleasure. In the early days of the world nothing was more natural than for the people to re-enact the history of their country-to represent the great heroes, the great battles, and the most exciting scenes the history of which had been preserved by legend. I believe this tendency to re-enact, to bring before the eyes the great, the curious, and pathetic events of history, has been universal. All civilized nations have delighted in the theatre, and the greatest minds in many countries have been devoted to the drama, and, without doubt, the greatest man about whom we know anything devoted his life to the production of plays."

"I would like to ask you why, in your opinion as a student of history, has the Protestant church always been so bitterly opposed to the theatre?"

"I believe that the early Christians expected the destruction of the world. They had no idea of remaining here, in the then condition of things, but for a few days. They expected that Christ would come again, that the world would be purified by fire, that all the unbelievers would be burned up and that the earth would become a ht habitation for the followers of the Saviour. Protestantism became as ascetic as the early Christians. It is hard to conceive of anybody believing in the 'Five Points' of John Calvin going to any place of amusement. The creed of Protestantism made life infinitely sad and made man infinitely responsible. According to this creed every man was liable at any moment to be summoned to eternal pain ; the most devout Christian was not absolutely sure of salvation. This life was a probationary state. Everybody was considered as waiting on the dock of time, sitting on his trunk, expecting the ship that was to bear him to an eternity of good or evil-probably evil. They were in no state of mind to enjoy burlesque or comedy and, so far as tragedy was concerned, their own lives and their own creeds were tragic beyond anything that could by any possibility happen in this world. A broken heart was nothing to be compared with a damned soul; the afflictions of a few years, with the

accounts, in part, for the hatred that Protestantism always bore toward the stage. Of course, the churches have always regarded the theatre as a rival and have begrudged the money used to support the stage. You know that Macauley said the Purltans objected to bear-baiting, not because they pitied the bears but because they hated to see the people enjoy themselves. There is in this at least a little truth. Orthodox religion has always been and always will be the enemy of happiness. This world is not the place for employment. This is the place to suffer This is the place to practice self-depial, to wear crowns of thorns the other world is the place for joy, provided you are fortunate enough to travel the narrow, grass-grown path. Of course, wicked people can be happy here. People who care nothing for the good of others, who live selfish and horrible lives, are supposed by Christians, to enjoy themselves; consequently, they will be punished in another world. But whoever carried the cross of decency, and whoever denied himself to that degree that he peither stole, por forged, nor murdered, will be paid for this self-denial in another world. And whoever said that he preterred a prayer-meeting with five or six queer old men and two or three very aged women, with one or two candles, and who solemnly affirmed that he enjoyed that far more than he could a play of Shakespeare, was expected, with much reason, I think, to be rewarded in another world."

"Do you think that church people were justified in their opposition to the drama in the days when Congreve, Wycherley and Ben

Jonson were the popular favorites?"
"In that time there was a great deal of vulgarity in many of the plays. Many things were said on the stage that the people of this age would not care to hear, and there was not very often enough wit in the saying to redeem Wy principal objection to Congreve, wycherley, and most of their contemporaries is that the plays were exceedingly poor and had not much in them of real, sterling value. The Puritans, however, did not object on ac-The Puritans, however, did not object on account of the vulgarity; that was not the honest objection. No play was ever put upon the English stage more vulgar than the 'Table Talk' of Martin Luther, and many sermons preached in that day were almost unrivaled for vulgarity. The worst passages in the O.d Testament were quoted with a kind of unction that showed a love for the vulgar. And, in wy integrat the worst plays were as good my judgment, the worst plays were as good as the sermons, and the theatre of that time was better calculated to civilize mankind, to soften the human heart, and to make better men and better women, than the pulpit of that day. The actors, in my judgment, were better people than the preachers. They had in them more humanity, more real goodness and more appreciation of beauty, of tenderness, of generosity and of heroism. Probably no religion was ever more thoroughly hateful than Puritanism. But all religionists who believe in an eternity of pain would naturally be opposed to everything that makes this life better; and, as a matter of fact, orthodox churches have been the enemies of painting.

of sculpture, of music and of the drama."
"What, in your estimation, is the value of the drams as a factor in our social life at the

present time?

"I believe that the plays of Shakespeare are the most valuable things in the possession of the human race. No man can read and un-derstand Shakespeare without being an intellectually developed man. If Shakespeare could be as widely circulated as the Bible-if all the Bible societies would break the plates they now have and print Shakespeare, and put Shakespeare in all the languages of the world, nothing would so raise the intellectual standard of mankind. Think of the different influence on men be-tween reading Deuteronomy and Hamlet and King Lear; between studying Numbers and the Midsummer Night's Dream; between pondering over the murderous crimes and assas-sinations in Judges, and studying The Tem-pest, or, As You Like It. Man advances as he developes intellectually. The church teaches obedience. The man who reads Shakespeare has his intellectual horizon enlarged. He begins to think for himself, and he enjoys living in a new world. The characters of Shakesthe heroes, the philosophers; he laughs with the clowns and he almost adores the beautiful women, the pure, loving, and heroic women born of Shakespeare's heart and brain The stage has amused and instructed the world. It has added to the happiness of mankind. It has kept alive all arts. with all there is of beauty, of poetry, and expression. It goes hand in hand with oratory, with painting, with sculpture, with oratory, with painting, and history. The stage has with philoso, hy, and history. The stage has humor, it abhors stupidity. It despises hypocrisy. It holds up to laughter the peculiarities, idiosyncracies, and the little insanities of mankind. It thrusts the spear of ridicule through the shield of pretence. It the lugubrious, and it has ever taught and will, in all probability, forever teach, that Man is more than a title, and that human love laughs at all barriers, at all the prejudices of society and caste that tend to keep upart two

loving hearts."
"What is your opinion of the progress of the drama in educating the artistic sense of the community as compared with the progress of the Church as an educator of the moral

"Of course, the stage is not all good, nor is —and I say this with becoming modesty—the pulpit all bad. There have been bad actors d there have been good preachers. There has been no improvement in plays since Shakespeare wrote. There has been great improvement in theatres and the tendency seems to me to be toward higher artistic excellence in the presentation of plays. As we become slowly civilized we will constantly demand more artistic excellence. There will always be a class satisfied with the lowest form of dramatic presentation, with coarse wit, with stupid but apparent jokes, and there will always be a class satisfied with almost anything; but the class demanding the highest, the constantly increase in numbers, and the other classes will, in all probability, correspondingly decrease. The Church has ceased to be an educator. In an artistic direction it never did anvthing except in architecture, and that ceased flames of eternity. This, to say the least of it, copyists. The Church has been compelled to

he a friend of, or rather to call in the assistance of Music. As a moral teacher the Church Iways has been and always will be a failure. always has been and always will be a failure. The pulpit, to use the language of Frederick Douglass, has always echoed the cry of the street. Take our own history. The Church was the friend of slavery. That institution was defended in nearly every pulpit. The Bible was the auction-block on which the slave-mother stood while her child was sold from her arms. The Church, for hundreds of years, was the friend and detender of the slave-trade. I know of no crime that has not been defended by the Church, in one form or other. The Church is not a pioneer; it accepts a new The Church is not a pioneer; it accepts a new truth, last of all, and only when denial has become useless. The Church preaches the doctrine of forgiveness. This doctrine sells crime on credit. The idea that there is a God who re wards and punishes, and who can reward, if he so wishes, the meanest and vilest of the human race, so that he will be eternally happy, and can punish the best of the human race so that he will be eternally miserable, is subversive of all morality. Happiness ought to be the result of good actions. Happiness ought to spring from the seed a man sows himself. It ought not to be a reward, it ought himself. It ought not to be a reward, it ought to be a consequence, and there ought to be no idea that there is any Being who can step be-tween action and consequence. To preach that a man can abuse his wife and children, reb his neighbors, slander his fellow citizens, and yet, a moment or two before he dies, by and yet, a moment or two before he dies, by repentance become a glorified angel, is, in my judgment, immoral. And to preach that a man can be a good man, kind to his wife and children, an honest man, paying his debts, and pet, for the lack of a certain belief, the moment after he is dead, be sent to an eternal prison, is also immoral. So that, according to my opinion, while the Church teaches men many good things, it also teaches doctrines subversive of morality. If there were not in the whole world a church, the morality of man the whole world a church, the morality of man in my judgment, would be the gainer."
"What do you think of treatment of the actor by society in his social relations?"
"For a good many years the basis of society has been the dollar. Only a few years ago all literary men were ostracized because they

had no money; neither did they have a read ing public. If any man produced a book he had to find a patron—some titled dock he had to find a patron—some titled donkey, some landed lubber, in whose honor he could some landed lubber, in whose honor he could print a few well-turned lies on the fly-leat. If you wish to know the degradation of literature read the dedication written by Lord Bacon to James I., in which he puts him beyond all kings, living and dead—beyond Cæsar and Marcus Aurelius. In those days the literary man was a servant, a back. He lived in Grub street. He was only one degree above the sturdy vagrant and the escaped convict. Why was wagant and the escaped convict. Why was this? He had no money and he lived in an age when money was the foundation of re-speciability. Let me give you another instance: Mozart, whose brain was a fountain of melody, was forced to eat at a table with coachmen, with footmen, and scullions. He was simply servant who was commanded to make music or a pudding-headed bishop. The same was for a pudding-headed bishop. true of the great painters and of almost all other men who rendered the world beautiful by art and who enriched the languages of mankind. The hair of by art and who enriched the languages of man-kind. The basis of respectability was the dollar. Now that the literary man has an in-telligent public he cares nothing for the ignor-ant patron. The literary man makes money. The world is becoming civilized and the liter-ary man stands high. In England, however, if Charles Darwin had been invited to dinner and there had been present some spring of no and there had been present some sprig of no bility, some titled vessel holding the germs of hereditary disease, Darwin would have been compelled to occupy a place beneath him. But I have hopes even for England. The same is true of the artist. The man who can now paint a picture for which he receives from \$5,000 to \$50,000 is necessarily respectable. The actor who may realize from one to two thousand dollars a night, or even more, is welcomed in the stupidest and richest society. So with the singers and with all others who instruct and amuse mankind. Many people imagine that he who amuses them must be lower than they. This, however, is hardly possible. I believe in the aristocracy of brain and heart; in the aristocracy of intelligence and goodness, and not only appreciate but admire the great actor, the great painter, the great sculptor, the mar-velous singer. In other words. I admire all people who tend to make this life richer, who give an additional thought to this poor world.

"Do you think this liberal movement, favoring the better class of plays, inaugerated by the Rev. Dr. Abbott, will tend to soften the sentiment of the orthadox churches against the

I have not read what Dr. Abbott has writhis position. I think he entertains quite a sen sible view, and, when we take into considera tion that he is a minister, a miraculously sensible view. It is not the business of the dramatist, the actor, the painter or the sculptor to teach what the Church calls morality. The dramatist and the actor ought to be truthful, ought to be natural—that is to say, truthfully and naturally artistic. He should present pictures of life properly chosen, artistically constructed; an exhibition of emotions truthfully done, artistically done. If vice is pre-sented naturally, no one will fall in love with vice. If the better qualities of the human art are presented naturally, no one can fail to fall in love with them. But they need not be presented for that pu pose. The object of the artist is to present truthfully and artistic ally. He is not a Sunday-school teacher. He is not to have the moral effect eternally in his mind; it is enough for him to be truly artistic. Because, as I have said a great many times, the greatest good is done by indirection. instance, a man lives a good, noble, honest and lofty life. The value of that life would be destroyed it he kept calling attention to it—if he said to all who met him, 'Look at me!' he would become intolerable. The truly artistic speaks of perfection; that is to say, of harony not only of conduct, but of harmony and proportion in everything. The pulpit is always afraid of the passions, and really imagines that it has some influence on men women, keeping them in the path of virtue. No greater mistake was ever made. Eternally talking and harping on that one subject, in my judgment, does harm. Forever keeping it in the mind by reading passages from the Bible, by talking about the 'corruption of the human heart,' of the 'power of temptation,' of the scarcity of virtue, of the plentifulness of vice-all these platitudes tend to produce exactly what they are directed against.'

"I fear, Colonel," remarked the interviewer, "that I have surprised you into agreeing with a clergyman. The following are the points by the Rev. Dr. Abbott in his editorial on the theatre, and it seems to me that you

and he think very much alike-on that subject. The points are these:

z. It is not the function of the drama to teach mora z. A moral lesson neither makes nor mars either a drama or novel.

3 The moral quality of a play does not depend upon the result.

3 The moral quality of a play does not depend upon the result.

4. The real function of the drama is like that of the novel—not to amuse, not to exc.te; but to portray life, and so to minister to it. And as virtue and vice, goodness and evil, are the great fundamental facts of life, they must, in either serious story or serious play, be portrayed. If they are so portrayed that the vice is alluring and the virtue reougnant, the play or story is immoral; if so portrayed that the vice is repellant and the virtue alluring, the play or story is moral.

5. The church has no occasion to sak the theatre to preach; though if it does preach we have a right to demand that its ethical doctrines be pure and high. But we have a right to demand that in its pictures of life it so portays vice as to make it attractive."

1 agree in most of what you have read.

"I agree in most of what you have read, though I must confess that to find a minister agreeing with me, or to find myself agreeing with a minister, makes me a little uncertain. All art, in my judgment, is for the sake of expression—equally true of the drama as of painting and sculpture. No poem touches the human heart unless it touches the universal. It must, at some point, move in unison with the great ebb and flow of things. The same is true of the play, of a piece of music or a statue. I think that all real artists, in all departments, touch the universal, and when they do the result is good; but the result need no have been a consideration. There is an old story that at first there was a temple erected upon the earth by God himself; that afterward this temple was shivered into countless pleces and distributed over the whole earth, and that all the rubies and diamonds and pre cious stones since found are parts of that temple. Now, if we could conceive of a building, or of anything involving all Art, and that it had been scattered abroad, then I would say that whoever finds and portrays truthfully a thought, an emotion, a truth, has found and restored one of the jewels."

A Failure? He thought to make himself a name. He strove to gain an bonest fame With the talents that God gave. But first, upon a Summer's day, He stopped to gather by the way Some flowers for a grave. And then his babies' evening song Detained him as he passed along, And voice of loving wife Recalled him for a little space, To smile into her tender face Forgetting wordly strife. A brother creature struggling long Gainst adverse fate, and cruel wrong, Reached out appealing hands. He gave him aymouthy for pain. He helped him courage to regain, Ne'er counting Time's swift sands. He spoke a brave word for the right. He struck a blow with all his might Against false custom's chains. He owned a weakness of the heart-He sometimes wanted for his part More pleasures and less pains. He paused to watch the flying spray Of ocean, when the dying day Was flaming in the West. He wondered as he paced the strand, And heard the discord in the land, If dreams might not be best. And while upon the road he went, The sunshine of his life was spent, Another grasped the prize; And all too soon his journey done— "A Failure," was the name he won,

But God sees where he lies. FRANCES HASWIN. "Something."

There has come unto my keeping "Something" that I know quite well, Lul's my heart and soothes its weeping, Still, I cannot, dare not tell What the little "Something" is-Or, why to me the gift was given Unless to him whose gift it is, And who the "Something" must have striven To retain in his own keeping; For neither wealth nor fame nor art Can produce the "Something" sleeping Close within my happy heart!

LILLIAN SPENCER.

Professional Doings.

-T. H. Winnett has decided not to handle A Greatons after this again. wrong after this season.

—Mamie Gilroy has joined the Muggs' Landing com-pany, and will play Little Muggs.

-Minnie Galloway has been engaged for Forepaugh and Connelly's Philadelphia Summer Opera com-

-Mr. and Mrs. M. Henderson lost their infant son on Thursday last. The child died from congestion of the brain.

—Edwin Travers has been engaged by Myra Go to manage the stage and play the leading juvenil-in Philopens.

The Coates' Opera House, Kansas City, was con-demned last week by the Superintendent of Buildings A portion of the wall has settled.

-A. F. Bradley, who has closed his season as agent for Kate Castleton, has gone to New Rochelle. He is looking for a Summer engagement.

The Noss Family, which has been playing with success in the Southwest this season, will continue their performances during the Summer, and remain idle during the Presidential campaign.

ing the Presidential campaign.

—The People's Theatre company, featuring Ida Lewis, opened at Hoosick Falls, N. Y., last Monday. The company is composed of Mrs. E. T. Stetson, Mrs. W. J. Lewis, Mrs. John Lewis, W. J. Lewis, John Lewis, H. G. Clark, George Grey and Barry Adams.

The probabilities are that the Chace International Copyright bill will be brought up for discussion by Congress at an early date. There is said to be a large majority in its favor in both the House and the Senate.

—Carrie Jackson, now acting in A Possible Case, successfully played the leading emotional part in Dan Darcy on the road. She is re-engaged for the latter piece next season.

piece next season.

In a readable sketch of Mrs. Harriet Webb, Fannle Edgar Thomas describes that well-known elocutionist as "a piece of majestic piquancy." Of her merits as a teacher she says: "Her inducement to faitfull, persistent study is progress. She trains the minds of her pupils to analyze an idea, lets them attempt an expression of it alone, then suggests an improvement. She teaches ever from the point of defect."

—Edwin Travers writes that George T. Clapham, who had Myra Goodwin under contract for a certain number of weeks, deserted the co. in New Britain, Conn., on Tuesday night of last week. There were a number of unpaid sa'aries according to Mr. Travers. Miss Goodwin has been filling her time through New Englant under Mr. Travers' management. She is in Washington this week.

Washington this week.

—A cyrrespondent, writing from Winnipeg, says:

"The Princess Cpera House company is about to close
its engagement. It has been plaving for the last
tw:nty weeks without a losing week; in fact, business
has never been better. For over ten weeks the S.R.O.
sign has been displayed every week, and the only reason for closing is that the house is booked rest of season
to combinations. The following people are in the company: Frank Cambell, W. D. Murdock, Feswick
Armstrong, V. T. Wilson, C. W. Sharp, W. P. Sheldon,
William McVay, Isabel Waldron, Francis Murdock,
Mamile Johnston, Gabriella McKean and Lucille Waldron.

PROVINCIAL

BOSTON.

BOSTON.

There is a change of bill at every theatre in the city this week, except the Giobe, where the Dark Secret is still doing a big business. Next week it will give way to Le Voyage en Suisse, which has not been seen here for four years. The opening evenine has been set apart for the benefit of Drake and Pilling, the treasurer and manager of the establishment.

Bandmanu closed a very successful week at the Boston on Saturday night, and did much to ril istate himself in the position he once held in this city. This week the Boston boards are held by Murray and Murphy is Our Irish Visitors.

Robson and Crane are at the Hollis street with The Henrietta, and it is hardly necessary to add that they are drawing splendid houses. Both are especial favorites here and they have excellent support.

Jansuschek was cordially welcomed at the Museum on Monday. She opened in Meg Merrilies and the piece will be presented every night this week.

Natural Gas at the Fark this week and next, with Gilbert, Donnelly and Girard.

Minnie Maddern opened Monday night at the Grand Opera House in Steele Mackaye's play In Spite of All. Thuraday night and the rest of the week Howard Taylor's Caprice will be presented, Thursday aftennoon she appears at a matinee performance in aid of the Poor Children's Open Air Fund.

At the Howard, Tony Pastor's comb. is filling the house nightly.

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Items: The Mermaid, or, The Curse of Cape Cod, a nautical comic opers, will be given at the Hollis Street on Friday sfternoon for the benefit of the marine laboratory.—The opening performance of the Bostonians at the Boston Theatre on their return, May 14, will be Fatinitza, and the occasion will be devoted to the benefit of H. A. McGlenen, business manager.—Thomas S. Coleman is another accession to the Museum co. for next season. He is now with Modjeska's co.

PHILADELPHIA.

PHILADELPHIA.

There has been some very good business this week and some very bad. Among the fortunate houses was the new Grand Opera House. The house was crowded to overflowing on Monday night and the entire lower floor was occupied by a very gayly and fashionably-dressed thro g. Everybody seemed surprised at the beauty of the house, and freely expressed their admiration. Charles Emory Smith delivered the dedicatory address. Then followed an excellent performance of Tannhauser by the National Opera co. The acoustic properties of the house proved to be very good. During the week the company presented Faust, Nero, Aids. The Queen of Sheba and The Flying Dutchman. The attendance was very large at each performance, and both the house and the company have secred a decided success. The National Opera co. remains another week.

At the Academy of Music the Boston Ideal Opera co. appeared in repetoire, but played to remarkably poor business. Still the company certainly deserved no better fate. Zelie de Lussan is in herself a strong attraction, and there may be others worthy of commendation, but taken as a whole we have rarely been tormented by a worse co. Morcover, the Academy is much too large a house for so light a company, and only unsatisfactory results could follow their engagement. It; was unfortunate that anybody should have called De Lussan the American Patti; unfortunate, too, that her head should have been turned by adulation, for her independent spirit, exhibited during this engagement, has somewhat impaired the good opinion previously formed concerning her. Mile, de Lussan without warning to the public, disappeared from the cast and reappeared at pleasure. I heat that her contract allows her this liberty, but I also learn that this particular clause of the contract was carefully concealed from the local manager, who counted upon De Lussan and the power of her name to enable him to pay the enormous bonus required by Colonel Foster, the Ideals' manager. The local manager, who counted upon De Lussan and the co

here another week, and I understand a receiver has been appointed.

The New York Casino co. presented Madelon at the Chesteut Street Theatre to very satisfactory houses. The co. is lamentably lacking in good singers. I found the book somewhat incoherent and dull, and the music did not impress me favorably. The strongest features of the performance were the chorus and tableaux at the close of the second act. The co. remains here yet three weeks.

At the Chestnut Street Opera House, Iose oh K. Em.

weeks.

At the Chestnut Street Opera House Jose h K. Emmet was seen in Fritz, and played to fair business. This week Augustin Daly's co.; Emma Abbott Opera co. 23.

The Duff Opera co. continued to present Dorothy at the Walnut Street Theatre. Lillian Russell returned to the cast, and added strength to it; nevertheless the business was light. W. H. Power's co. in The Fairy's Well 23. business was light. W. H. Fower Street Street Theatre this week George C. At the Arch Street Theatre this week George C. Boniface in The Streets of New York. Jim the Penman

Daniel Sully appeared at the National Theatre in Daddy Nolan, and played to large and well pleased audiences. This week Frank I. Frayne in Mardo, Oliver Byron in Hero sy.

At the South Brood Street Theatre the Howard Athensum co. gave a good entertainment, and played to fairly good business. This week Hyde's Specialty co.

co.

Harry Webber appeared a' Forepaugh's Theatre in
Nip and Tuck. Business fair. This week W. J.
Thompson in For a Life; Lizzie May Ulmer in Dad's

Nip and Tuck. Business fair. This week W. J. Thompson in For a Life; Lizzle May Ulmer in Dad's Girl ay.

Tonv Denier's Humpty Dumpty secured good business at the Lyceum Theatre. This week Newton Beers' Lost in London; On the Rio Grande 23.

At the Continental Theatre The Silver King played to good business. This week The Kindergarden; Wages of Sin 32.

At Carncross' Opera House standing-room only was the rule all the week. The satire, Our High License Court, was bargely responsible for this result.

Items: Mme. Etelka Gerster and her co. will appear in concert at the Chestnut Street Opera House st.—Charles H. Yale has just returned from Europe, where he has been gathering novelties for W. J. Gilmore's Twelve Temptations.—Clara Morris has cancelled her date at the Walnut Street Theatre. She will not be likely to have another chance.—The benefit performance at the Academy of Mus'c on Thursday last was but a partial success. There were many disappointments arising from absenteessm. Zelle De Lussan being among the dereliet. The sfair was badly managed.—George H. Griffiths was buried on Friday last in the lot of the Actors' Order of Friendship in Glenwood Cemetery.—On Monday, 9, Sophia La Forrest Home. She had reached the ripe age of 78. and was the oldest in years though not in residence among the guests of the Home. She first appeared upon the stage sixty-four years ago at the Old Drury in this city. Her maiden name was Eberle, and she belonged to a noted theatrical family—Philadelphia Lodge No. 2, B. P. O. E., has officially announced the expublison from the Lodge and the Order of its late treasurer, David B. Hilt.

CLEVELAND.

CLEVELAND.

At the Opera House the Bostonians have appeared to large audiences in repertoire. Far superior to the Ideals which appeared here lately are the Bostonians. This week, commencing Thursday, Robert Downing in The Gladiator; Herrmann v6; Uncle Tom's Cabin 30.

At the Park Theatre the largest business of the season has been done by She. Every night the S. R. O. sign was displayed. The co. was good, and performance satisfactory. This week R. A. Roberts in Good News. It is to be the first production of the play in America. Lillian Lewis 23.

H. A. Jacobs' theatre has been crowded to see Oliver Byron in The Ioside Track. The piece has been often reviewed by . This week, Zitka. Next, Under the Gaslight.

The Bennett-Moulton co. drew fairly at the Columbia in a number of comic operas, one of which, Robert Mc-Caire, is Erminie. This week Mattie Vickers in Jac-quine and Cherub. Next, Uncle Tom's Cabin.

carre, is Erm'sie. This week Mattie Vickers in Jacquine and Cherub. Next, Uncle Tom's Cabin.

Items: C. S. Sullivan, of odorous female misstrel snsp fame, is managr of the New Casion.—Joe Roof, the popular voung baritone of the city, will sing at the Ciocionati May Festival.—J. H. Mack, Bob Dowaing's manager, has been a town nearly all week.—Louie Fuller has several stands of fine photographs which faithfully depict her many charms.—Thursday afternoon, the Theatrical Mechanics' Benevolent Association, enjoyed a substantial benefit at the Ooera House, which was liberally tendered by Manager Hartz.—At the close of this season Agnes Huntington will leave the Bostonians. Lottic Cruitshank, Mr. Xanten and Mr. M lier have recently left the co. because, as Manager Pond informs me. "their services were no longer needed."—Joe Mack, Downing's manager, is an old Cleveland boy.—William McLaughlin, the Bilali of She, has a phenomenal basso voice, and was offered an engagement for next season with the Bostonians.—The Opera House was closed the first three nights of this week.—Pat Rooney appears, 30, at H. R. Jacobs' Theatre.—Paul Kauvar opens in Chlcage after the Cleveland engagement for at three-months' run.

CINCINNATI.

Louis James and his talented wife, Marie Wainwright, divided the honors of past week at Heuch's. James himself is a finished artist, and in such vigorous roles as Virginius and Othello appears to especial advantage,

while the Desdemona of his estimable wife was voted one of the most attractive portraitures of the role witnessed in Cincinnati for seasons. The support was above the average, F. C. Mosley's Iago being sotably good. This week Arabian Nights. Carleton Opera co. in Dorothy 25.

Natural Gas proved a big card past week at the Grand. The play was handsomely taged. This week Thomas W. Keene. Lilliam' Lewis 21.

Lost in New York, with its water tank, managed to fill out a successful week at Haslin's, and the souhrette work of Patr ce was about the only commendable feature of the programme. A Night Off 22.

At Harris' past week the sensational, with Sid C. France as the s'ar, heid full sway. The McCollin operas current week. Fiorence Bindley in Dot 28.

Gus Hill's World of Novetties co. f reished the frequenters of the People's with an excellent specialty entertainment. The troupe disbands 16. Current week the Night Owls. Rentz Cartley co. 25.

B tween Acts: The passage of the Owen's bill by the Ohio Legislature will effectually suppress the Sunday saloon business, and in a measure beafts theatrical attendance.—Rachel Scott, of the Na ural Gas co, will shortly retire from the troupe, and her role of Jimpsy will be filled by Jennie Ycanana's.—Willis Granger, of the Louis James co., was a local jurnalist some years ago.—The Casino will reopen under E. M. Gotthold's management May 5—Harris' Theatre will increase its admission tariff coming season.—Ada Glasca Fiedeldy has decided to abandon the stage.

BALTIMORE.

Jim the Penman co. played a return engagement at Ford's Opera House to well-pleased andiences. The co. is much the same as when the play was produced here earlier in the season. Myzulm, the Night Owl, began a week's engagement Manday Night to a large house. Held by the Enemy 33.

Packed houses greeted Royson and Crane in The Henrietts last week at the Holliday Street Theatre. The comedy is a very good one, and affords the comedians many opportunities for the display of the talents that have made their names familiar. On several occasions during the week the orchestra was obliged to retire under the stage. Richard Mansfield began his second engagement this season at this house on Monday night, opening in A Parisian Romance. He remains the week out and produces Jekyli and Hyde and Monsieur. Next, Minnie Maddern.

The Academy of Music had overflowing houses at every performance last week to witness Uacle Tom's Cabin. It runs this week also, James H. Wallick in The Cattle King 33. Opening of the Summer opera season 30.

Henry Chao'rau, in Kit the Arkansas Traveler, did

The Cattle King 33. Opening of the Summer opera season 30.

Heary Chan'rau, in Kit the Arkansas Traveler, did fairly well at Forepangh's Museum. The Wages of Sin is the current attraction, to be followed April 33 by Horace Vinton in The Gold King.

At the Front Street Theatre J. B., Studley proved a drawing card last week. On the Frontier, with James M., Hardie and Sara von Leer, are delighting the patrons of this theatre at present. Newton Beers' Lost in London and Manager Dan A, Kelly's Own co. divide next week.

Monumental Theatre: Lilly Clav's Gayety co. The Early Birds are with us now. Weston Brothers' Specialty co. week of 33.

Items: George T. and John F. Ford, Jr., have a benefit at Ford's Opera House, 43. Held by the Enemy the attraction.—Hattie Weems was awarded a testimonial by The Kenllworth at the Lyceum Theatre Wednesday evening, 18.

CHICAGO.

Good attractions and first-rate business characterized the past week at the theatres. The Opera House has been filled at every performance of Boccaccio by the McCauli co. Same bill this week. Falka su. Moobara, Robert Mantell's new romantic play, met with a hearty reception at the Grand. The co. is far from strong, but this only makes Mantell more prominent. This week Rehan's Comedy co. in Nancy and Co. The Knights in Rudolph ss.

The Vokes Comedy co. had a very prosperous second week at Hooley's. With Felix Morris, Courtney Thorpe and Rosina herself, any one could pass a happy hour of comedy such as can be seen only in the presence of these clever people This week Nat Goodwin. Bandmann in Dr. Jekyll and Mr. Hyde ss.

The French Opera co., which came here unknown, had a successful week at the Columbia, although the audiences were not particularly large. The entire co., which remains another week, is good, appearing in repertoire. Kate Claxton ss.

A Run of Luck remains at McVicker's one more week. The attendance has been good. Boucicault in The Jilt.

Jennie Yeamans had an excellent week at the Peo-

A Run of Luck remains at McVicker's one more week. The attendance has been good. Boucicault in The Jilt.

Jennie Yeamans had an excellent week at the Peoples'. This week work Effic Ellaler in Woman Against Woman. Wilson and Rankin's Minstrels 29.

Frankie Kemble in Sibv!: or, Dublin Lights, found favor in the eyes of Haymarket patrons. This young actress should espouse lighter pieces, for which alse seems better adapted. This week Evans and Hoey. McKee Rankin 22.

actress should espouse lighter pieces, for which she seems better adapted. This week Evans and Hoey. McKee Rankin ss.

On the Trail met with fair success at the Academy. This week Charles Erin Verner in Shamus O'Brien. Lizzie Evans made a very pleasant and profitable sojourn at the Windsor last week, This week Mr. and Mrs. George S. Knight. Ada Gray ss.

Edwin Maye in Davy Crockett is the attraction at the Standard this week.

Edwin Maye in Davy Crockett is the attraction at the Standard this week.

Items: Manager Davies, of the Haymarket, has gone to San Antonio, Tex.. for a needed rest.—Marion Manola, of the McCaell co... did the best singing in Boccaccio —Robson and Crane and The Henrietts are due at the Opera House May 15.—Manager W. H. Morton, of the Columbia, proposes to make a special bid for opera companies next season.—The engagements for The Crystal bilpper, the Summer extravaganza at the Opera House are being rapidly made.—The Risaldos, dancers; Harry Cox, Mile. Astegrano and six Shetland pooles, 36 inches high, for Cinderella's chach, are the latest ansouncements.

SAN FRANCISCO.

Everything theatrical was rather quiet last week. Hoye's new play, A Midnight Beil, being the only novelty. It was presented Wednesday night before a very large andience. It is not as nonsensical as Hoye's previous efforts, and its comedy is more genuine. Judging from the house last night it promises a run. Annie Pisley began her last week with M'liss, which she plaved to a good house Monday evening. A Charity Girl to be given later in the week. Mrs. James Brown Potter makes her first appearance here April 16 in Loyal Love, her engagement being limited to one week, as the Baldwin will have to be placed in the hands of the decorators earlier than intended. She will also be seen in The Lady of Lyons and Romeo and Juliet. Although the sale has not commenced the demand for seats is quite large already.

Hillen and Hart, who have done so well at the Bush-

seats is quite large aiready.

Hallen and Hart, who have done so well at the Bush, opened last night to another good house. Roland Reed in The Woman-Hater next.

Amorita at the Orpheum has met with great success, the new singers having all won many admirers. The Queen's Lacc Handkerchief is in active preparation.

The California stock season closed Saturday night with A Run of Luck. Frederick Warde will fill his engagement there, and Mrs. Langtry also, if she comes at all.

all.

The Tivoli, which has been making money out of Patience, gave it for the last time Sunday night. Bennenvta, adapted from the French, was given last night for a week's run. Virginia follows next, when Edwin Stevens, late of the California stock co., maker

night for a week's run. Virginia follows next, when ledwin Stevens, late of the California stock co., makes his reappearance.

Items: Mr. and Mrs. C. Hoyt left for St. Louis today.—A San Francisco actress—Virginia Peyton, late of the Rhea co., is reported as lying seriously ill here.—R. Germain has become a member of the Harrison-Rogersco. playing East with them—Mrs. W. E. Sheridan, with her sister, left on the Mariposa for Australia Saturday.—The Frye Kilday benefit Thursday gave evidence of how very popular these two gentlemen are.—Manager William Kreling, of the Tivoli, is very ill—Lewis Morrison, with most of the recent California stock co., plays Faust in Sacremento this week.—E. J. Buckley's admirtrs will no doubt have the pleasure of seeing nim at the Alcazar later in the season.—L. R. Stockwell is very funny as Deacon Lemuel Lead in A Midnight Bell, and makes considerable out of the character.—The Nellie Boyd co. closed their season in San Diego 7.—Jeffreys Lewis arrived from the Kast last week.—Handsome Frank Carlyle, late leading man of the California, has changed his mind, and will remain in 'Frisco for the present. He is fast recovering from the severe cold which a most lost him his voice—and may be seen in La Tosca with Fanny Davenport.—Annie Leaf, one of the new prima donnas of the Orpheum, has become a decided favorite with its patrons

LOUISVILLE.

Macauley's was closed first three nights of week 7. The Arabian Nights filled in the remaining three to excellent business. The old burlesque of Aladdin is given with a refreshing rush by some very capable people, notably Lena Merville, Marion Elmore and a large ballet headed by Mons. and Madame Oreste.

Civil Service at the Masonic, entire week to average good business; William Sweatnam, the minstrel, was seen for the first time in white face. He is easy and graceful; and his humor is spontaneous. Entire co. good.

good.
The MacCollin Opera co. had a big week at Harris'
in repertoire The house was crowded twice daily. This
week, Phosa McAllister in Taken from Life.
At the New Buckingham, Professor McKeown gave
an exhibition of his skill in training vicious animals 19,

an exhibition of the said to large audiences.

Items: Eugene Robinson will lauch his floating thestrical craft, now building here, during the present
week.—A good show is given at the Grand Central.
The bill is somewhat spicy, but it seems to please the

peculiar clientele of the place.—John F. Harley, C. Civil Service, made many friends during his attention has fatted in his attraction.—William Fennessy, C. Committies, and the many friends during his week.—Al Schiet was the recijient of a magnificationation of the service of the service of the service. He is a decided favorite with his home pecole.—Manager Osrood is adding to the attractiveness of Harrisby building a promeande upon an adjoining roof.—Georeia Davis' debut at Macaulley's this week, under the tatelage of Ichn W. Notton, and with him in support. This young lady is well known here for graces of mind and character, and if she possesses dramatic talent in the remotest degree approaching her physical beauty, she will be a discovery to the stage. The wisdom and sailful training of Mr. Norton did much towards the success of Mary Anderson and Selena Fetter, who were his pupuls—Marc Klaw is spending a few days been he threatens to startle the amusement world with a grand cosp he has in contemplation. Marc is rapidly becoming a money devil.—The advance sale for the Booth-Barrett season at the Exposition is the most remarkable in the history of amusements in Louisville. Numbers of persons were in line for hours; places sold for large sums, and the house is almost entirely sold to holders of season tickets.

JERSEY CITY AND HOBOKEN.

Academy of Music: Lotta in Pawn Ticket No. and closed a week's engagement. Star and play received with favor; audience large and enthusiastic. The co. acceptably filled the parts assigned, the Uncle Harris of P. A. Anderson being noticeable as a commendable piece of character delineation. The Dalys opened 16 for week in Unside Dowz, a performance which can scarcely be termed a dramatic representation, but pleasing to those who enjoy good singing, clever dancing and humorous horse play. Mr. Massfield will be seen in Dr. Jekyll and Mr. Hyde next week.

Dr. Jekyll and Mr. Hyde next week.

HOBOKEN.

Muggs' Landing drew good houses all last week at Jacobs' Theatre. This week Charles A. Gardser, in Carl the Pedlar, opened to big business.

At Cronheim's a fine variety co, and the wrestling Jap drew good houses all last week. This week asother specialty co, is the attraction.

Items: I. Owen O'Connor was married here 16.—The new song 'Must we part forever' by W. A. Sander, the Germania leader, was given last week and made quite a hit. It is very pretty and catchy.—William H. Mohn, of Jacobs', celebrated his thirty-seventh i irtinday landweek. The attaches presented him with a fine ell's head pip, and they in turn were given a supper during which the orchestra of the house furnished music after which dancing was indulged in.

PITTSBURG.

Kiralfy's Mazulm did not pan out well at the Grand last week. Business fell below the average for some unaccountable reason. Whether it was owing to the queer antics of the local portion of the ballet, or the general bad acting of the co, is a question. The Drummer Boy of Shiloh, present week. T. W. Keese st.

Drummer Boy of Shiloh, present week. T. W. Keens 33.

Kate Claxton and Charles Stevenson evived prosperous business at the Bijon with their new piece, The World Against Her. The co. rendered acod support, J. K. Emmett this week. Lost in New York text.

The Night Owls at the Academy did not do so well as when here last. McIntyre and Heath's Minstrels to. The London Specialty comb. y.

Charles A. Gardner, in Karl the Pedlar, made some money at Harris'. Burton Stanley and Gus Pisley in Mrs. Partington and Ike 16. Taken from Life sy. Items: Rumor had it last week that Manager Witt, of the Grand wunted to sell out. When spoken to about the matter be said he would sell if he got his price.

Manager Schwab says there is no foundation for the report that the Bijou and the Grand would consolidate. Manager Builr, of the Grand, also denies the report. Arthur Voeghila, the scenic artist, is regularly employed by Wilt and Butler to get up scenery for the Grand.

Tommy Williams, nephew of ex-Manager John A.

Grand,
Tommy Wilhams, nephew of ex-Manager John A.
Ellaler, and late assistant manager of the Opera Honne
died here rith. His remains were taken to Philadelphia for interment.

ALABAMA.

MOBILE.

Theatre (J. Tennenbaum, manager): Mrs. Langtry 6-7 to large and fashionable audiences. Supporting oc. good. Gibert-Huntly co. to cheap proces g-week, Bad weather and lectures of season visibly affected re-

ARKANSAS.

HALENA.

Grand Opera House (F. B. Sliger, manager): Mattle
Lee Price, the Electric Girl, gave a good performance
g, to a fair house, with good support. This young lady
is quite equal to Lulu Hurst. Katle Putnam 18.

PINE BLUFF.

Opera House (S. F. Hilsheim, manager): Levy Concert co. 6, to good bunness. Katle Putnam 11, to fair business. Miss Putnam's engarement was for Manager Hilsheim's benefit. Joseph Sefferson 36.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Levy Concert co. gave antifactory performance y, to fair audience. The Katle Putsam co., which had been resting here for two weeks because of the star's illness, commenced their Spring circuit with two performances y-10, to good business.

CALIFORNIA.

LOS ANGELES.
Grand Opera House (Harry C. Wyatt. manager);
Rhea to fair week's business s in her reperteire. The
largest house was at the benefit of the popular treasurer,
Frank W. Conant 6. Mrs. lames Brown Porter, sg;
Evans and Hoey, 30; Mrs. Langtry, May 7.

COLORADO.

DENVER.

The biggest week the Tabor has ever known closed Staturday night 7. 'Twas also the most successful week Booth and Barrett have had this season. The receipts for seven performances were \$95,5to which exceeded the best San Francisco week by over \$1,50. Conried's co. had a large audience at the Tabor Monday night to hear the 67 pay Baron, and notwithstanding the unparalleled success of the week previous the houses have been such as to make the stop apparently a paying one. The co. contains much genuine talest. Fatti Romweek of 16, in some new plays, though Bob is the opening.

week of 16, in some new purys, awarding, ing.
At the Musee W. J. Cograwell has closed his engagement, and Fred. Wren and Marie Carlton are now preducting a piece called On Time. The support is the ment, and rec. Aven and mane carton are sow producing a piece called On Time. The support is the
regular stock. I can't coascientiously commend the
work that's done at this coay house, but it appears to
satisfy the people, who still give their parronage, perhaps because the prices are so cheap. Forty cents will
give you the best the house affords.

Baird's Minstrels were at Music Hall the last two
nights of week of 7. Rusiness very good, especially the
first night. Regulation programme.

Items: The orchestra was growded out of its place
every night during the Booth-Barrett week at the
Tabor.—Directory estimates, just out, place Denver's
population at of,coo. With the floating population the
figure is swelled to over 100 coo.—Pattl Rosa benefits
the Elks here one night during her week.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Conried English Opera co. did a good business 5-7.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. R. Bunnell, manager):
Margaret Mather as Juliet and Lady Macbeth 20-21,
before large audiences. Recalls followed nearly every
act and the applause was general.

New Haven Opera House (Horace Wall, manager):
Mestaver's We Us & Co. 10-11, evidently came once
too otten. The business was light. Speaser's Little
Tycoon co. 12 14, was not very favorably remembered
and drew poorly. Frank Mayo 17 10.

Bunnell's Opera House: A Woman's Secret was
played to good houses 12-14. Ten Nights in a BarRoom opened the current week.

MIDDLETOWN.

MIDDLETOWN.

McDonough Opera House (A. M. Colegrove, proprietor): Mestayer's We. Us & Co. 13 to good house. I was the first time the play was ever here and the and lence who saw it hope the last. One of the Finest at Muggs' Landing, 27; Ranch 10, 30.

Muggs' Landing, 27; Kasen 10, 30.

BRIDGEPORT.

Hawes Opera House (R. Tomlinson, manager):

Margaret Mather in As You Like It 9, to one of the
largest houses of the season. Herne's Hearts of Oak 12

to very good-sized house. N. E. Wood in Waifs of
New York opened to large house 16. Spenser's Little

New York opened to large house id. Spenser's Little Tycoon co. 31.

Theatre Belknap (Charles J. Belknap, manager): Passion Slave to fair business 9:11. Scott and Mills in Chip o' Old Block 13:14, to poor houses. Nip and Tuck opened id to light business. Bishop's Comedy co. 19.

Thomas' Concert st.

NEW LONDON.

Lawrence Opera House (A. F. Stall, manager): Spenser's Little Tycoon Opera co. 11 to large and well-pleased audiences.

New London Opera House (J. A. Wilkinson, manager): Reuben R. Brooks' Banjo Concert to to small audience. Myra Goodwin in Pallopene 13-13.

NORWICH.

NORWICH.
Breed Hall (Andrew and Harris, managers): One

[CONTINUED ON RIGHTH PAGE.]

NEW YORK MIRROR

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MIRROR LETTER-LIST.

Learock, G. F. Lester and Allen Leigh, Helen Tannehill, F., Jr.,
Thomas, A. S.
Traverner, Mr. (Tenor)
Trescott, G. T.
Thorne, Edwin
Trego, W. V.
Thorne, John
Ulmar, Liszle May
Vine, W. J.
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Vance, C. W.
Wentworth, Maud Vasco, C. W.
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Whims. W. L.
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Waish, Katherine
Watts, Amelia
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Watterman, E.

Vascenter, S. (19) Young, D. R. (tel.) Yale, C. H. Zara: e. Albert Zahn, C. I. (s) Zelna, Aneta

* The New York Mirror has the Largest Dramatic Circulation in America.

The Church and the Theatre.

As many of our readers are aware Dr. Lyman Abbott, the senior editor of the Christian Union, recently invited certain representatives of the dramatic profession to express their views of the Church and Stage question in the pages of that journal. These views and Dr. Abbott's appreciative editorial remarks on the sub- doxy or puritanism, and rose into that place next month.

ject were found, in all salient points, to realm of universality where all men of all be in agreement.

Pluming himself-and quite pardonably on the Christian Union's liberal and courteous extension of hospitality to the theatrical spokesmen, the editor took occasion to observe that he would be glad to record "any illustration of equal catholicity on the part of any dramatic journal" in giving to its readers what the orthodox ministers have to say in condemnation of

In the present issue THE MIRROR affords Dr. Abbott the opportunity he craved, although the case is not parallel to the Christian Union, which gave a hearing to the vocation its clerical constituency habitually assail. An equality would exist had THE MIRROR opened its columns to the representatives of the Church for its defense, providing the latter had been bitterly abused and denounced by the members of the dramatic profession.

Nay, we do more than afford Dr. Abbott the desired illustration of equal catholicity-we publish the most comprehensive and notable symposium of sacred and secular opinion on the relations of the church to the theatre that any newspaper has ever presented. The participants are all leaders in the religious, social and medical life of the metropolis. Their words will be compared with interest, not only by the people of the stage, but by all people interested in this most important subject. Actors have probably never had a better or more fitting opportunity of ascertaining precisely in what degree of esteem or disfavor they and their art are held by the many men of many minds who pursue the avenues of theological thought and moral precept and endeavor.

As for THE MIRROR it holds the position that the stage needs neither apology nor defense-most certainly not against the greater portion of the blind and impotent abuse which has been hurled at it from the orthodox pulpit from time immemorial. As the organ of the dramatic profession THE MIRROR has always stood ready to explain or expound the drama and the character of the drama's votaries. But it has refused to assume an attitude of defense, in a case where it would be both undignified and superfluous.

Such a discussion as that to which we devote a great deal of space this week is likely to produce good results. Ignorant prejudice and blind bigotry are always the most revolting when they are placed in direct contrast with knowledge, truth

and breadth of thought. Some curiously oblique reasoning is indulged in by our orthodox friends, Dr. Deems and Dr. Buckley. Investigation is the means whereby knowledge is usually acquired, but Dr. Deems prefers to believe what he hears about the theatre than to investigate it for himself; and what he hears is the threadbare pulpit sophistry that has never withstood the force of sound opposition or brought into the question a single substantiative fact. Dr. Deems is confirmed in the belief that the drama is deleterious because saloons are generally found in the neighborhood of the theatres. Does Dr. Deems refuse to enter 'a hotel because in every hotel a saloon is "an indispensable attachment?" Do would-be worshipers remain away from the church where Dr. Deems preaches tionable neighborhood, and a notorious brothel flourished for many years in close proximity to it? And if they did, would not Dr. Deems be the first to deny the accuracy of environment as a sign in determining the moral character of a place of public resort? "If every bad person sought the church," says this gentleman, "and very many good persons avoided the church, the church would be on a par with the theatre. "That is precisely the case. As many villains have bent the knee in prayer at church as have enjoyed a hearty laugh in the theatre, and as many good people remain away from the one as from the other. A peculiar inconsistency of the orthodox mind is shown by Dr. Deems' definition of a man's intellectual freedom-he can select a creed for himself, but the Church must select his amusements. In other words, it is made to appear that the choice of highway for the soul to travel is a less important matter for a man than the regulation of his amusements.

But Dr. Deems is liberality itself compared with Dr. Buckley. This gentleman is one of the few really able men who stand by the guns of old-fashioned Methodism. His narrowness is only equaled by that of his prototype, Dr. Crosby, in the Presbyterian field. Adamant in the hard, austere precepts inculcated in their youth they have failed to keep pace with the progress of science and theology. While other men, like Beecher, Newton and Colyer broke the prison bonds of ortho-

creeds meet on a footing of human and intellectual equality, Dr. Buckley has lagged behind, bound in the chains of primitive religious belief, groveling in the coarse and cheap elementals of a form of religion that is supposed to appeal only to those who are incapable of receiving higher spiritual conceptions. The position which this follower of Christ lays down for Christians is opposition to the theatre; he classes it with "the unfruitful works of darkness" with which they are to have "no fellowship"-whatever that may mean. Departing from the subject of the influence of play-going, Dr. Buckley proceeds to attack the dramatic profusion. He sneers at the proverbial charity of actors, and objects to its "profusion." He tells how in his youth he went thirty times to the theatre, and found that the frequent excoriation of canting religious hypocrites embittered him toward his chosen calling. Worse still, his manner changed, and his mode of speaking and acting was marked with "semi-tragical extravagance" and "an infusion of comical slang!" This rather goes to prove that Dr. Buckley in his youth was an impressionable imbecile than to prove anything else. In this minister's estimation the stage is as immutable as primitive theology. He bases his ideas of the modern drama on what he saw years ago when he was a young man. The substance of his criticisms on some of the sixty plays which he read for the purpose of forming a judgment, is probably the most amusing portion of Dr. Buckley's remarks. They show that in some things, at least, he has the simplicity of a little child. The man who would debar the world from the enjoyment of Shakespeare can have little sympathy with his fellow-men. Dr. Buckley objects to Shakespeare because his plays contain many obscene passages and many that are profane." On these grounds Dr. Buckley should immediately renounce the Bible, for its verbal abominations exceed any to be found in Shakespeare. Moreover, Shakespeare is edited for the stage; we have yet to learn of a Bible edited for the church.

It is pleasant to turn from the obtuse bigotry of Dr. Deems and Dr. Buckley to the broad opinions of that good and gentle clergyman Dr. Houghton, beloved by all professionals, and to the hearty, human sympathy expressed in the interview with Dr. Colyer. Father Ducey expounds the liberal views of his church and inferentially rebukes one of Dr. Buckley's slanders when he states that the services of the profession are gladly embraced in the interest of the Catholic Church's charities. Mrs. Burton Harrison's opinions are entitled to a place in our symposium since they emanate from one who is a representative literary and society woman and is qualified to speak authoritatively from that standpoint. Those well-known physicians, Dr. Guernsey and Dr. Robertson, furnish a novel and interesting phase to the discussion in their views on the hygienic virtues of theatre-going.

But of all the able interviews presented by THE MIRROR we think the most vigorous, sensible, humane and appreciative is that of the famous orator and freethinker, Robert G. Ingersoll. In the discussion of this question he brings to bear id argumentative method which is his characteristic, and he maintains with a good deal of truth, as well as ability, that the theatre has come nearer to realizing its aim than the Church has to fulfilling the full scope of its mission. Irrespective of the question of agreement or disagreement with Colonel Ingersoll's religious opinions, there are few who will deny that his summary of the Church and Stage controversy is logical, complete and convincing.

We regret that neither time nor space will now permit us to examine more thoroughly into the various views elicited in this symposium, but we will return to the subject hereafter.

Personal.

KELLOGG -Clara Louise Kellogg has canceled all her Western engagements.

BANCROFT.-Helen Bancroft has been ill for several days at the Coleman House.

DAVENPORT.-Mrs. E. L. Davenport will be a member of Mr. and Mrs. Florence's company

CANNON.-The wife of John E. Cannon died on Saturday last of cancer. She had been ill for some time. LOTTA.—The management of the Boston

Park Theatre will be assumed by its owner, Lotta, a year hence. FILKINS.-Grace Filkins has been engaged for The Crystal Slipper, to be produced at the

Chicago Opera House in June. WALLACK.-Lester Wallack is occasionally

seen driving about town. He looks aged and

DABOLL .- W. S. Daboll ends his connection with the Casino at the close of the run of Erminie on May 12.

Evans.-Tellula Evans rejoins the Carleton Opera company next Monday at Cincinnati, assuming the title role in Dorothy.

SOTHERN.-Sam Sothern arrived in this city from England on Sunday on the City of

Chicago, after an absence of five months. TEARLE.—Osmond Tearle has had a great variety of photographs made lately for advertising use on his English provincial travels.

HOWARD.-Sydney Howard sailed for England yesterday (Wednesday) on the City of Rome. He will return the latter part of August.

JANSEN - Marie Jansen was ill and unable to appear as Javotte in Erminie on Monday and Tuesday evenings. Her place was filled by Kitty Cheatham.

MASKELL - Dauncey Maskell has arranged to pass the Summer at Block Island, R. I., and Whitestone, L. I. He will probably sail for Europe in September.

DE BELLEVILLE.-Frederic de Belleville is specially engaged for the Duc de Beaumont in Paul Kauvar during the supplementary season of that play which soon begins.

HOOLEY.-The wife of Manager R. M. Hooley submitted to a severe surgical opera tion a few days ago. It was entirely successful, and she is recovering rapidly.

SANGER.-Frank Sanger gives his sole attention to the Broadway Theatre. Henry French looks in now and then, but the Grand Opera House commands most of his time.

CASTLETON. - Kate Castleton closed her sea son on Saturday night in Kansas City. She will probably go to Europe in a short time to collect material for her new piece-A Paper Doll.

LACKAYE -Wilton Lackaye does not go on tour with Paul Kauvar. He is engaged to appear in the new play which Effie Ellsler will produce after the regular season at the Madison Square.

CLARKE -Adele Clarke has been called from Jim the Penman No. 2 to join No. 1 company in order to play a part in a new production by the latter on the 25th inst. in Philadelphia.

Cook -Augustus Cook sustained an accident to a tendon of the leg on Saturday, and in consequence he was unable to appear in The Mystery of a Hansom Cab at Brooklyn on Monday night.

DAVENPORT .- A large number of photographs of Fanny Davenport in La Tosca have been taken by Sarony. The most striking and effective are those in the costume and poses of the fourth act.

MAGINLEY .- On Saturday last Benjamin Maginley closed his thirty-two weeks' season at Utica. He has gone to his home at Westchester to be under his physician's care for the next four weeks.

EARLE.-Mattle Earle will go to England when she concludes her engagement with Robert Downing in May. Her object in making the trip is to secure a London success in which to star next season.

ABBEY.-Henry E. Abbey's departure was varied by a number of interesting incidents. Among other things Albert Weber served papers on him in a suit for \$50,000 damages, growing out of the collapse of the Hofmann

COGHLAN. - Rose Coghlan sprained her ankle on Monday so that Minnie Conway had to assume the part of Miss Hardcastle in She Stoops to Conquer at Wallack's with only four hours for preparation. She played the part admirably.

HART.-Gertie Granville Hart announces her intention of returning to the stage. She is desirous of securing an engagement for next season either to play ingenues or soubrette parts. She is remembered as a bright and sparkling actress, comely, intelligent and talented.

WILSON.-Among the Pines, a melodrami in five acts, by James P. Wilson, correspond ent for THE MIRROR at Youngstown, O., and Will. R. Wilson, of the New York Sun, will be produced at the People's Theatre on June II, following the engagement of Mrs. James Brown Potter there. BURROUGHS. -On the first page of this

week's MIRROR we present an excellent portrait of Marie Burroughs, the beautiful and talented leading lady of the Madison Square company. Miss Burroughs wears in this picture the dress of Queen Guinevere. Her performance of that role was one of the many charming features of the recent production of

DENIAL .- H. C. Miner and Mrs. McKee Rankin both deny that the Golden Giant Mine company had been disbanded because the season of the piece was unsatisfactory. They state that the attraction filled all the dates it was booked for and closed only temporarily. Time is now being booked for next season. Mr. Miner says he is more than pleased with the business of Mrs. Rankin and the play.

SIDDONS .- It is nine years since Mrs. Scott-Siddons last appeared in this city. She will present herself at Steinway Hall on Monday next in an entertainment arranged to introduce to our public her adopted son, Henry Waller. Some years ago he was known as Leraphael, a boy pianist. Mrs. Scott-Siddons furnished him with the means of completing his musical education. He studied under decrepit. The Wallack testimonial will take Liszt and Von Bulow, and now challenges critiscism as a mature artist.

What is Thought of Our Annual.

OF PRE-EMINENT STILLTY New York Tribune.

The attention of theatrical readers is directed to a ablication just issued by Mr. Harrison Gray Fiske, under the title of The New York Mirror Annual. This is a neatly printed and handsome volume, contain year 189, with a directory of the dramatic record of the of the dramatic profession of America and much other material of interest to persons connected with the stage or curious as to the atrical affairs. The book is of pre-emisent utility, as it gives much information within a brief compass, and has been edited with conscications cars. It is embellished with several portraits, and is provided with a good index.

ALL IT CLAIMS TO BE.

Boston Times.

The New York Mirror Annual and Directory is all it claims to be. It has come to stay, because it has merit and honestly supplies a long-felt want, not to use that phrase is its hackneyed sense. Much space might be devoted to pointing out its good qualities, but it is enough to say that every professional, every library, everyone in any way connected with or interested in the theatre should own a copy. Nó book—of which we know—contains so much good matter at so small a cost.

A WONDERFULLY COMPLETE COMPENDIUM.

San Francisco Chronicle. Sufficient value can bardly be placed by theatrical people and all interested in the stage, upon the New York Mirror's Annual. It is a wonderfully complete compendium of information of all kinds It has a full compensuum or information of an inness it in as a tuil directory of all the actors, actresses, managers and people connected with the theatre in the country. It has a mass of valuable information about plays and their production and authors. It embraces everything that has any bearing on the stare. It is a 'most resful work for all libraries and for private shelves as well.

INDISPENSABLE TO THE PROFESSION.

New York Journal of Commerce.

The Mirror Annual, published by THE NEW YORK
MIRROR and edited by Harrison Grey Fishe, is a work able to the theatrical profession. It gives a record of all dramatic events in 1887 of this country as record of all dramatic events in 1889 of this country as well as England, France and Germany. Its sketches of the 154 members of the profession who died last year are securate and interesting. A feature of the book is the full text of the later State Commerce law. A directory of American actors, etc., contains the names and addresses of 4,027 persons. The volume is handsomely bound is heavy cloth, with gilt title.

A PRIME NECESSITY. Chicago Mail.

Harrison Grey Fiske has issued the New York Mirror Annual and Directory of the American Theatrical Pro-fession for 1838. It is the first pretentious work of the are that has been published and ought to find a popu-lar place is public esteem. It contains a complete chronological record of the year, the list of deaths, to-gether with brief biographical sketches, a complete list of stars, combinations, and stock companies for 1887 and 1828, dramatic bibliography, the inter-state com-merce law, and the directory of the dramatic profession of America. It makes a handsome volume and one that will become at once a prime necessity is every theatre and in every manager's qripsack, to say nothing of the profession.

INVALUABLE.

Beston Courier.
THE NEW YORK MIRROR has issued an Annual for 1888, the principal features of which are an exhaustive chronological history of [all dramatic and musical proections and other events during the year 1887, with the casts and plots of all new works brought out in this country, England, France and Germany; a necrology country, angune, France and Germany; a necrology embracing biographical sketches of all professionals that died in the countries named; and the dramatic bibliog-raphy of the year. The book also contains a directory of the American oramatic profession, giving the names and addresses of over five thousand actresses, managers, etc. There are also portraits of some of the leading players mentioned in the necrology. The volume as a work of reference is invaluable,

THE FIRST AUTHENTIC DRAMATIC DIRECTORY. San Francisco Examiner.

The New York Mirror Annual and Directory of the Theatrical Profession for 1888, edited by Harrison Grey Fiske, is the first authentic directory of the kind eve published. In it may be found permanest addresses of thousands in the theatrical profession. The chief aim of this work is to furnish a medium whereby managers and actors may freely communicate with each other, thereby preventing the necessity of patronizing dramatic agencies.

SHOULD BE ON EVERY CRITIC'S DESK.

Dunley's Stage News.

The New York Mirror Annual, edited by Harrison Grey Fiske, is a reliable and compendious yearly chronicle of the stage, that every dramatic editor in the country should have on his desk.

FORMIDABLE DIFFICULTIES OVERCOME.

Galveston (Tex.) Opera Glass. It is certainly a remarkable fact in the history of this ific era of book-making that while, hitherto, alnost every trade or profession has been favored with a formation of all kinds-in fact a condensed history ok-constituting an invaluable work of reference for those desiring information in regard to looked in vain for any such favor at the hands of authors or publishers. Perhaps one obstacle to such an enterprise has been the migratory character of much of its business, compelling the almost constant travel of thousands of olayers. However, that and other formidable difficulties in the way have been happily overcome, The Naw York Mirror having established and issued the first number of an Annual and Directory of the Theatrical Profession of America—the initial number for 1888. It is edited by Harrison Grey, Fiske, the well-known dramatic critic. Its contents are: A chronological dramatic record for 1887 and the necrology for that year; a dramatic bibliography; the later-State Commerce bill (text and comments); stars, combinations and stock companies' season of 1887-8. Inter-State Commerce bill (text and comments); stars, combinations and stock companies' season of 1887-8. a directory of the theatrical profession of America, and accurate photo engravings of John T. Raymond, Jenny Lind, Marie Aimee, Alice Oates, William K. Sheridan and the Actors' Monument. It is edited by a master hand, is perfect in its typography and handsomely bound.

A MOST COMPLETE PUBLICATION.

Elmira Tidings.

The New York Mirror's Annual is out. It is a most complete publication, and contains much to amuse, in-terest and instruct the play-going and the play-acting fraternity.

Kansas City Times

Mr. Harrison Grey Fiske has published the New York Mirror Annual and Directory of the Theatrical Profession of 1888, a formidable volume of more than co pages, containing a chronological dramatic record for 1887, a record of the deaths of actors and other persons connected with the theatre, an interesting "Dramatic Bibliography," and many other things of interest to any one who is in any way connected with the stare. It is a complete book of reference that has been long needed.

TO WHOM IT APPEALS

Troy Budget. The publication is invaluable to managers, actors, dramatic critics, playwrights, collectors of dramatic works and others.

PRIZED BY CRITICS, PLAYWRIGHTS, ETC.

New Bedford (Mass.) Daily Mercury.

The New York Mirror Annual and Directory of the American Theatrical Profession for 1888 is received. The book is printed on fine paper, and is bound in heavy cloth, with title in gilt. This publication is in-tended for managers, dramatic critics, playwrights, col-lectors of dramatic works, etc., and will be found valu-ble by them.



In Undering
Mend him who can! The ladies call him, sweet.
—Love's Labor's Lost.

Interest in the Church and Stage controversy will be revived by THE MIRROR'S symposlum. The men taking part in it are emisently representative of the various branches of religious and secular thought, and their views may fairly be taken as the views of their respective followings. From the orthodox opposition of Deems and Buckley to the liberalism of Ingersoll, Ducey and Colyer, is a long jump, and yet, prejudice aside, I don't think there is a man, woman or child in the country, who is amenable to argument and who possesses the power of reason, that can read se opinions from first to last without reaching conclusions respecting the stage similar to those expressed in the concluding interview.

The Mirror Annual and Directory has met with a very large sale. The first edition has been entirely exhausted and a second edition printed. This is now ready. To accommoda'e the orders from every part of the country, the publisher has arranged for the book to be, supplied to the trade by the American and other news companies at the regular price. The Annual can now be ordered through any bookseller in the United States, or as before, at the office of publication.

William Winter is going abroad for the benefit of his health, which has latterly been severely tried by trouble and hard work. He will sail next Saturday on the Servia. It is probable that Mr. Winter will remain in Europe all Summer, taking what rest he can, but continuing to work in the special service of the Tribune. I trust the trip will result in his complete restoration to his usual health and spirits.

I am sorry to learn that the Press Club's Building Fund will benefit by a performance of Paul Kauvar at the Broadway Theatre next week. If the club cannot buy a building or do anything else without accepting the assistance of actors and the money of the public it should go out of existence. The attitude of mendicancy ill becomes the members of a craft who are, or ought to be, nothing if not inde-pendent.

After deep study the Sage has excogitated the hidden law necessitating an equine ac-companiment to every girl with auburn locks. It is a radical principle of vegetable nature. The tinge in question is simply-horse-reddish. ...

The papers have bristled with letters from stage-folk the past few days—letters explana-tory or contradictory. Rot-purveyer Rice sends in his reasons why the Bijou doesn't advertise in certain papers; but he neglected to say why certain papers don't advertise the Bijou. Robert Hilliard makes a suitable and manly plea to be let alone, so far as his purely personal affairs are concerned, by the abiquitous reporters. James Owen O'Connor contributes an essay on acting from the paretic standpoint, and endeavors to show that it is the critics who are crazy, not the exponent of the "feign-and-feel" theory Melbourne Mc-Dowell denies that he contemplates remarriage, and flatly if somewhat ungrammatically, denies the right of the newspapers to invent falsehoods in connection with his private con-

Louis Aldrich Goes Abroad.

"I sail to-day on the City of Rome for Eng. land," said Louis Aldrich to a representative of THE MIRROR yesterday. "I shall make a short trip, staying but three days in England, and going right on to Paris where my family now is. I shall be away about ten weeks alto gether, as I have to get back for the production of The Kaffir Diamond early in September. I bave arranged with Henry Hoyt for all of the scenery, and with Berson Sherwood for the mechanical effects of the play. Hoyt i deem a great African landscape painter.

"I have great hopes of the play, and so have French and Sanger, who will produce it for me in the very best style and without regard to expense. A. M. Palmer, who heard the play read, made a very liberal offer to buy it, which is the best proof of what he thinks of it. I could mention many other managers, such as J. M. Hill, Joseph Brooks, R. M. Field and others, all of whom have heard the play, and

all were unanimous in their approval.

"For my own part, though, I am never positive concerning the success or failure of a play. The only thing to do is to engage the very best company that can be had, provide the best scenery and accessories, rehearse thoroughly, and present it on the first night in the most complete and perfect manner, and then let it go. That is what I shall do with The It will open the season at the Broadway Theatre for a run, and I shall play the principal part. The piece, as you may know, was written by E J. Swartz, of Philadelphia. although it is founded on a play which I bought from Merrit and Conquest, of Eng-Still I can assure you that, in all of its |

language, the general arrangement of the in cidents, with the exception of two, the piece is original. Nothing pleases me more than being able to present the work of American authors. who should. I think, be encouraged."

Accidental Similarity?

Mr. Barrymore, as our readers are proba bly aware, charges Mr. Sardou with plagiariz ing him, and the courts are now occupied with a case brought by the author of Nadjezda against Fanny Davenport, owner of the Amer ican rights of La Tosca. When Sardou first heard of the former's claims he naively inquired, "Who is this Monsieur Barrymore?" and the question is likely to puzzle him for some little time to come.

Charges of plagiarism are always more or less uncertain-they are often very difficult charges to prove. Accidental coincidences and chance, but remarkable, resemblances are as common in the literary and dramatic world as they are in real life. Different people take different views of such cases. One person will take his Bible oath that a child is the image of its mother, while another will, with equal positiveness, assert that no such likeness exists-that the child is the very counterpart of its father.

Others, Polonius like, will readily grant a resemblance to anything that anybody suggests. Of this class is at least one of the friends who lent Mr. Barrymore the aid of their good-will and their affidavits. This supporter two days after the production of La Tosca, stated very clearly to a MIRROR representative that had she not been told beforehand that there was a similarity between certain scenes in La Tosca and Nadiezda she would never have thought of the latter play in this connection, and moreover that the portions which Mr. Barrymore claimed were those which offended decency and excited the storm of disapproval that swept through the entire press In her affidavit this lady sets forth the remarkable resemblances which she discovered in La Tosca on its first-night, and expresses her belief that plagiarism was at the

No paper has yet suggested the idea that Mr. Barrymore may himself have borrowed the materials for Nadjezda. That play, it is true, preceded La Tosca, but The Apostate, Venice Preserved and Jack Cade preceded it. In those antiquated works may be found scenes and situations which some think might have given points to our young dramatist. We do Mr. Sardou drew upon Mr. Barrymore; we merely call attention to the fact. And, ac-cording to Mr. Barrymore, facts of this sort

are likely to breed suspicion.

In this connection the following letter which
THE MIRROR has received from Miss Laura Daintrey, the brilliant young author of that very successful novel "Miss Varian of New York,"posesses considerable interest:

NEW YORK, April 16, 1888.

Editor New York Mirror:

DEAR SIR—It seems to me that neither Sardou nor Barrymore can lay exclusive claim to originating the idea which forms La Tosca's and Nadjezda's plot, while there exists a poem of John Pomfret's, "Cruelty and Lust," developing the same idea, and contained in "Works of the English Poets" series (volume 17) prefaced by Dr. Samuel Johnson and printed by Rivington and Marshall, London, England, 1790.

I have this volume by me now, and speak of the matter because it seems to me unjust not to recall in this connection the poet whom so many have forgotten.

LAURA DAINTERY.

"Cruelty and Lust" is about four hundred lines in length. It is preceded by this des-criptive note, which shows that Pomfret had an historical basis for the poem:

This piece was occasioned by the barbarity of Kirke, a commander in the Western Rebellion, 1685, who debauched a young lady with a promise to save he husband's life, but hanged him the next morning.

The poem is further described as "an episletter from the young wife referred to in the note to a friend immediately after the tragic occurrence, and in it she relates the cause of her wretchedness and misery. Mr. Barry-more, in the course of his complaint, makes use of that effective weapon, the parallel column, to show how close together run the stories of La Tosca and Nadjezda. For the sake of brevity and perspicuity we place the story of the poem similarly beside the coincidental portions of his own synopsis of the lat-

ter play:

"Cruelly and Lust"
Noronier, the merciless commander of the Royalist army in the Western Rebellion, a lecherous tyrant, having got Charion. a patriot insurgent, in his grip, and desirous to possess his prisoner's wife, offers her her husband's life for the price of her honor.

The miserable woman, in an agony of love and despair, loathing the loathsonie brute, accepts the hideous bargain. In the morning the monstrous ruffian said: "That you may find I can be grateful to the fair that's kind, step to the door, I'll show you such a sight shall overwhelm your spirits with delight." She looks and sees the body of her husband swinging from a gibbet.

In a torment of despair, maddened with her misery and the degradation of her fate, the wife curses him and prays, "May that vile lump o. execrable lust, corrupt alive and rot into the dust."

The passage where the wife pleads with Ne-

The passage where the wife pleads with Ne. ronier for her huspand's life is, in sentiment, very like the scene between the wite and Zaboureff in Nadjesda, while Neronier's lechery and pledge of pardon are as like Zaboureff's as Zabouroff's are like Scarpia's. The conduct of the two wives differ in that the one in Barry. more's piece stabs the seduce: while in "Cruelty and Lust" she curses him with all the anger of an outraged soul. In La Tosca the situation different, since La Tosca is not the wife of Mario, and Scarpia is killed before his purpose can be accomplished. Moreover, Pomfret's exposition of lechery in the words and acts of Neronier, is in no respect so vulgar, although equally as loathsome as Sardou's and Bar-

rymore's.

Let honor be given where honor is due.

Pomfret's "Cruelty and Lust" was published in 1699. He had one hundred and eighty five years the start of Mr. Barrymore for this

Still another resemblance is noted in the fol lowing letter, which THE MIRROR has also re-

Editor New York Mirror:

DEAR SIE:—Apropos of the newspaper and legal discussions regarding La Tosca and Nadjedzs, I would add my item to a suggestion as to the probable source of AstA. Severo Torelli, a French play, which had not been translated into English I think, fell into my way some three years ago. I made a translation for Walter Beatlew; the story of the young wife selling her honor to the Governor, in order to save her husband's life, is carried out in the same manner as in La Tosca and Nadjedza.

Nadjedza
Severo Torelli is laid in Italy, Nadjedza in Russia.

In Nadjedza the sequence of the daughter being devoted to the cause of vengeance, is a still further resemblance to Severo Torelli, where the sow is devoted to the cause. The Baron Scarpia is an exact counterpart of the Governor in Severo Torelli, and the religious sentimentalism of La Tosca is also similar to that of Severo Torelli.

mentalism of La Tosca is also similar to that of Severo Torelli.

Severo Torelli was published in Paris in 1881; it can be pr cured at Brentano's, through an order from the French publisher. Now, when it comes to a question of Sardou versus Barremore, are they not both perpaps guilty of plagiarism? I have, myself, since completing the translation, made an adaptation of Severo Torelli, which several critics have kindly praised; the motif in my adaptation, entitled Parsolaf, is the same as that of Severa Torelli, La Tosca and Nadjrada.

Were I so fortunate as to secure a production of my adaptation, perhaps there would be another injunction; but as I have my French author to refer to, as furnishing the plot, I think it would be sufficient proof that neither La Tosca nor Nadjrada had been robbed of their originality??).

Very truly, FLORENCE GERALD.

Madison Square Matters.

Partners will be continued until April 28 at the Madison Square. On April 30, J. M. Hill, who has rented the theatre for five weeks, will present Mrs. Mary H. Fiske's play, Phillip Herne, with Joseph Haworth in the leading role. This will be followed by Richard Mansfield for four weeks and Effie Ellsler will probably fill out the remainder of the season.

The entire Madison Square company will open the road season in Boston for five weeks on April 30, beginning with Jim the Penman, which will be followed by Elaine and Partners. The company, which does not appear at the home theatre until November, will rest during June and July and open its season in San

Manager Gilmore's Interests.

One of the busiest theatrical managers in the city just now is Edward G. Gilmore, who not only presides over the destinies of Nibio's, but is partly interested in the Academy of Music, and knows about all there is known of the future of the Fifth Avenue. A MIRROR repre sentative found him hard at work at the Academy.

"Regarding my season at Niblo's, which has been the best that I have ever had at the house," he said, "I shall follow Evangeline, which occupies the house this week, with the Dalys, Held by the Enemy, Clara Morris. Kate Claxton, and an elaborate revival of The Oc toroon, which will be put on June 4 for a run, and which will probably close the season about July 1. During the six weeks the theatre will remain closed I shall renovate and recarpet it at an expense of \$2,000, and about the middle of August I shall inaugurate the Fall season with the first production of Mathias Sandorf, which will be put on for a run by Bolossy Kiralfy. This play is a dramatization by M. M. Busmach an Maurens, of Jules Verne's romance, which had quite a

Maurens, of Jules Verne's romance, which had quite a run in Paris. The costumes are to be gorgeous and elaborate, the scenery will be grand and ballets will be novel and large. There will be 'real water' in one scene, and another will represent the eruption of Mount Etns in most realistic style. All the original music has been secured for the play, and the machinist of the Ambigu has been engaged to attend to the intricate mechanical firets.

"Following this spectacle on Oct. 18 Augustin Daly's melodrama will be produced, and will run up to Christmas. Then comes Nat Goodwin; then the Crystal Slipper follows, opening the New Year, and most probably being out on for a run. Margaret Mather will also play two engagements next year, besides one at the Fifth Avenue Theatre.

"Now for the Academy: Following Campanini's production of Verdi's Otello, which is to run all this and next week, comes the Howard Athenaum Specialty company, which occupies the theatre for a week. This organization is to return here much stronger than before, and as Rich and Harris have already appeared here on special holiday occasions with gratifying results, I do not doubt the financial success of the engagement. During May it is quite probable that we shall present at this house an elaborate revival of The Streets of New York by Frank Mayo and his company, and on June 1 our first season will close. With that date, too, will end the regular Mayo and his company, and on June t our first season will close. With that date, too, will end the regular bookings of the house for the present season. During June the big playhouse will be rented to various colleges, societies, schools and other organizations for the purposes of commencement exercises and public meetings, and during July the house will be very thoroughly overhauled, and more extensive improvements made by ings, and during July the house will be very thoroughly overhauled, and more extensive improvements made by us, especially in the front of the house. After this season and, beginning with the production of the Old Homestead, the last weeks in August we shall adopt here the regular system of popular prices which were so successfully inaugurated at the beginning of our tenancy of the house.

"As you maknow, Natural Gas, which comes to the Fifth Avenue Theatre on May 1, will close the season at that house. Then Mr. Tompkins will have the house repainted, recarpeted, and redecorated throughout, besides being stocked with new scenery by the regular artists of the Boston Theatre. The Twenty-

Dr. Griffin Talks of Our Mary.

"I'm the best American of the family," said Dr. Hamilton Griffin to a Mirror reporter, who met him at the entrance to the bank under the Fifth Avenue Hotel on Saturday. " The attractions of the United States are too great to let me stay away very long at And truly there was nothing very English about Dr. Griffin, except his mackintosh coat, which braved the April shower prevailing at the time.

"I got in yesterday," continued Miss Anderson's stepfather, "and to-night I go West to our ranch where I shall remain until Fall. It's seven thousand feet above the sea, and so the heat doesn't amount to much in Summer. There is plenty of gunning, jack-rabbit hunting, and so forth—and other congenial pas-

rabbit hunting, and so forth—and other congenial pastimes at hand"
"How did you leave Miss Anderson, Doctor?"
"Blooming, my boy, blooming. You ought to have
been present on her last night at the London Lyceum—
never saw anything like it. The enthusiasm was tremendous. Miss Anderson played the Winter's Tale
more than two hundred times. Everybody predicted
failure beforehand. The London critics said that the
piece had always been a failure and could not be made
attractive. Well, one of the first steps toward success
is to analyze the cause of previous failures. In this case
we discovered it to be due to the fact that after the second act the character of Hermione practically disappears and the important actor fading from the scene the
audience's interest might naturally be expected to lag. pears and the important actor fading from the scene the audience's interest might naturally be expected to lag. We overcame that difficulty by having Miss Anderson double the roles of Hermione and Perdita. This was after pronounced a dreadful piece of vandalism, or rather an unpardonable violation of sacred traditions, but it achieved its purpose, was accepted with alserity by the public and finally the press fell into line."

"Reports of Miss Anderson's alleged matrimonial plans came to this side with great regularity. Ductor," said the reporter. "Will you, to satisfy the curiosity of Thus Misson's readers, say something authoritative and definite on the subject?"

"Certainty I will," replied Dr. Griffin, pleasantly.

"The latest published rumor asserted an engagement between Miss Anderson and Charles Abud, her acting manager."

manager."
"Indeed? Business managers in England are not structured and importance that personages of the same dignity and importance that they are here. They are more like upper servants than anything else. For this reason it would, of course, be impossible for Miss Anderson to accept her acting man-

ager's attention. But, as a matter of fact, Mr. Abud has a wife aircady with whom he lives very happily."

"Are all the other reports of Miss Anderson's matrimonial intentions equally groundless?"

"Equally." Dr. Griffin neglected to say that his beautiful and gif ed step-daughter is wedded to her art, but then that went without saying.

The New Lodge of the A O. O. F.

The formal installation of the officer: of the Edwin orrest Lodge of the Actors' Order of Friendship took place at its rooms No. 1227 Broadway, on last Monday President, Louis Aldrich; Vice-President, Frank G. Cotter; Treasurer, Frank W. Sanger; Secretary, Archie

Edmund S. Conner, who is said to be the oldest living American actor, made an address, in which he told some amusing incidents of travel in the old days, when it took five days to go from Louisville to St. Louis in long poles with them to pry the wheels out of the mud.

wagons, and the men of the traveling company carried long poles with them to pry the wheels out of the mud. Mr. Conner, who is seventy-nine years of age, and who made his first appearance on the stage in 1813, told how his debut was contemporary with that of James E. Murdoch and John Gilbert.

President Louis Aldrich spoke exhaustively on the subject of the Order, which he held was not autagonistic to the manager, but was organized for the advancement of the profession in every way. While the Order would stand up for the actor as against the unjust or irresponsible manager it would not uphold the cause of the actor why had failed to properly attend to his duties, or stand up for the histrion who looked too often upon the wine while it was red.

F. F Mackey, President of the Philadelphia Lodge of the Order, followed the President. He erjoined the members of the new lodge to regard in all things the principals of the Order. "Love, Union and Justice." A speech was also made by Brigadier-General George W. Gaie. Among the old actors present were Joseph Naylor, who is 35 years of age, and the well-known Pittsburg and Cleveland manager, John Ellsler, who has been a charter member of the Order for the past forty years. A collation was served after the speechmaking, and a joily time generally was had.

The new lodge starts on its career with every prospect of soccess. It has forty members, and the list is constantly increasing. The Order is a benevolent one. Although composed entirely of actors and ex actors the Order has never given a benefit. It vill do so shortly, however, for the benefit of the new lodge, the next regular meeting of which on May 6 will be held in its new

Mr. Frohman Off for England.

Daniel Frohman was seen by a representative of THE MIRROR before he took his departure on the City es Rome yesterday (Wednesday). In response to inquiries

Summer is alsaved by the continued success of The Wife. The Summer trip has now positively been decided upon, and this is what gives me the opportunity

hern's company.

present company will be about the same for the m stock for next season, with the addition of Carlvie and May Robson. I shall return in three r weeks."

Professional Doings.

-The Grass Widow company closes its season in ew Haven on Saturday night.

-Fred. Vaughan has been engaged by Rufus Scott to play Carker in Thrown Upon the World. -F. M. Kendrick has been engaged to appear in Helene at the Fifth Avenue on April 30. -Viola Allen will take Carrie Turner's place with the Held by the Enemy company. —Odell Williams, John Saunderr, T. F. Goodwin, and Gordon Chumly are at liberty for next season.

-Jerry McAuliffe has been specially engaged to p'ay Jackes in Dawn at the Hollis street, Boston. Fred S. Mordaunt and Samuel W. Lynch have es-tablished a manager's exchange at 1193 Broadway.

gaged.

—Eleanor Lane and Charles J. Bell, having closed the season with W. J. Florence, are in the city and open for an engagement.

—The Central City (Col.) Opera House is to lease. The terms can be had by applying at THE MIRRON

-T. Henry French has purchased the American rights of loseph's Sweetheart, the new comedy by Robert Buchasen.

Robert Buchasan.

—Frances Bishop will resume her season on April 30, when she will appear in Muggs' Landing at the Howard Athenzum, Boston, for a week. The banner week of the Booth and Barrett season to far was in Denyer. The receipts for seven performances were \$25,610.

The Fleming Dramatic company will appear next season in authorized productions of Storm Beaten, Hoop of Gold and Called Back

—Daniel Bandmann will leave Kansas City on April 30 for San Francisco, under engagement to Al. Hay-man, to produce Dr. Jekyll and Mr. Hyde. -Annetta Zelna does not leave the Cold Day com-pany, as published, but will remain with it during the

The new Opera House at Woonsocket, R. I., will be formally opened Sept. 1. The manager, F. S. Weeks, Jr., is now booking time.

The Coates Opera House, Kansas City, has been concemned and closed for repairs. It will not reopen

until next season.

—Oscar W. Eagle, who recently joined Maggie
Mitcheli's company, was called from New Bedford last
week to Cincinnati, where his father lies critically ill.

-Steele Mackaye is busily engaged in reconstructing the last act of Paul Kauvar, and arranging a new tab-leau, to be called The Conquest of Evil. —Clark's Comedy co, will play the Shaughraun and big Bonasza for the balance of this and the coming eason. The manager claims to have obtained special termission from Boucicault and Daly.

E.—The Mortimer Dra natic company, which organised in Ottawa a few weeks ago to play throughout Canada, stranded in Kingston last week, the backer deserting them. The company appealed to the citizens for a benefit to enable them to return to this city.

—Lincoln Wagenhals, who has been playing juveniles with Robert Downing for the past two seasons, will withdraw from the company on April 25. He says his reason for leaving is a difference with the management.

—E. B. Jack telegraphs from San Francisco that Ro-land Reed had an enthusiastic reception there on Mon-day night; the house was packed and The Womas Hater made a hit.

—On April 30, at Chickering Hall, Fanny Hunt will recite Richard II. from memory, and also an original poem entitled, "The Stage-Struck Little Maid and the Theatrica" Manager." Ida Hall, one of Miss Hunt's pupils, will also appear.

—An English melodrama entitled. The Old Park will be produced at the Lee Avenue Academy, Brook-lyn, on May 21. It is by Paul Merritt. Henrietta Vaders will play the leading part, and George S. Flem-ing and F. M. Kendrick will direct the production.

ing and F. M. Kendrick will direct the production.

—The Union Square Theatre orchestra has been engaged at Dockstader's Theatre for Amanuensis, to be produced on April 93. The cast includes Antonio Farrell, W. Paul Bowne, Maurice Drew, George R. Edeson, Mabel Sterling, Jennie Lelland, Mattie Ferguson, Louise Sandford and Kmilv Maddern.

—The Baldwin Theatre, San Francisco, closes for re-pairs on April 30. When it opens again on May 38, with Fanny Davenport in L. Tosca, the management says it will be a magnificent theatre.

—Louis Haywood states that Wilson Day paid royalty for playing The Hoop of Gold, and that the version of Monte Cristo, said to be a piracy as played by Wilson Day, was arranged by them jointly from a manuscript of earlier date than Ecchter's, from which it differs materially.

—The Widow, or it Runs in the Blood, a new four-act comedy-drama, by Howard P. Taylor, had its first production at the Grand Opera House, Dayton, O., on Tuesday evening last, and judging from the following telegram, received by the author on Wednesday mora-ing, it achieved an immediate success: "Widow posi-tive success; house packed; audience highly delighted. Congratulations—profuse shake.—Charles E. Ritz-Les."

—Welter White died at his mother's residence in this city on Saturday last. One of his best impersonations was Marks in Uncle Tom's Cabin—a part he played over one thousand times. He was buried at Woodlawn on Tuesday.

on Tuesday.

—H. R. Jacobs has acquired another theatre—the Academy of Music in Chicago. He bought Dan Shelby's lease. Mr. Jacobs does not take possession until next season. The Academy will be made a popular price house with three matinees a week.

next season. The Academy will be made a popularprice house with three matiness a week.

—A. M. Palmer has received a notification from Philadelphia that the Kittie Rhoades combination playing
some of the principal towns of the Eastern States, is
giving piratical performances of Hazel Kitke, Clip,
Rob. The Two Orphans, Divorce (Bartley Campbell's
Fate) and Maude Muller. Mr. Palmer has not taken
any action in the matter as yet.

—Dockstader, Shepard and G-aus have dissolved
partnership, Mr. Shepard sinterests having been bought
out by the other members of the firm. The cause of
the break was that Mr. Shepard insisted on street parades and Dockstader and Graus opposed them.

—Next Monday evening Neil Burgess will put upon
the stage of the Standard Theatre his reconstructed
version of Vim. The farm scene will be a realistic one,
real trees, live stock, etc., being employed, while genuine old-tume furniture will be used in Mrs. Puffy's
h. user, which Mr. Burgess secured in his travels in
Maine, Vermont and New Hampshire.

—A. C. Gunter's dramatization of h's novel, "Mr.

—A. C. Gunter's dramatization of h's novel, "Mr.

—A. C. Gunter's framatisation of h's novel, "Mr. Bances of New York," has been purchased by French and Sanger, who will produce it at the Broadway Theatre after The Kaffir Diamond.

atre after The Kaffir Diamond.

—The members of the Pop company have arrived in New York. Mackay remaised in Chicago.

—Lilly Post has left Spencer's Little Tycoon company, and that her place is to be filled by Catherine Lingard, of Janauschek's company.

—Pete ends its sesson at Harrigan's Park on Saturday night. It will be fullowed by the production of Old Lavender, after two weeks of which the regular season ends, and the company go to Brooklyn, Philadelphia and Boston, where they clos: early in July, Manager Mart Haoley and Edward Harrigan and for Ireland about July to, returning in rood time to open the house for next season on Sept. 3, with Mr. Harrigan's new local play.

—"It has not been settled yet where we shall on after

rigan's new local play.

—"It has not been settled yet where we shall go after this week," said, Mr. Fox. of Fox and Diggens, managers of James Owen U'Connor. "We are negotiating for time in Boston and may close for it; but if we do not go there we will to some other large city. The managers are after us now, and are anxious to play Mr. O'Connor. We have had a very successful engagement here at the Star Theatre. In fact, it was far beyond our anticipations, and we are more than satisfied."

—Frank McKee has taken the management of Barry and Fay in McKenna's Flirtation, and will open has season in the vicinity of this city on April 3. From here the company will go to California. The season will close about August 1. Among the people already engaged are Barney Fagan, the minstrel, Isabe.le Coe and Archie Boyd.

—The Harbor Lights company closed a successful

A romantic drama called The Athenian will be preduced at the Academy of Music, Chelsea, Mass., on May 21. The piece is founded on Bulwer's "Last Days of Boards."

of rompail."

—Alpena, Mich., is a lively American town and beasts of one of the most comfortable theatres in the West. George L. Malts is the proprietor and manager, and J. C. Comfort assistant manager.

ger, and J. C. Comfort assistant manager.

—What threatened to be a catastrophe was narrowly averted by the presence of mind of Katherine Howe, during a performance of Natural Gas at Macaulay's Theatre, Louisville, last week. The dress of Amv Ames caught fire from a side-light, and she would have been probably fatally burned had not the stately contralto promptly extinguished it, in doing which her hands were badly burned.

—Charles H. Bradshaw will appear in the production of Saratoga, to be given by the Ethical Culture Society of this city, at the Lexington Avenue Opera House on Saturday night. He has also been engaged to appear in Helene at the Fifth Avenue Theatre on April 30.

—Over twenty-one thousand persons attended lagt

—Over twenty-one thousand persons attended last week at the new Grand Opera House in Philadelphia, the receipts amounting to over \$14,000. This sugara well for the prosperity of the house under the capable management of Mesars. Kelly and Moore. Letters to the Editor.

A CORRECTION

A CORRECTION.

CLEVALAND, O., April 3, 1828.

Editor New York Mirror:

DRAM SIR—My attention is called to the Cleveland (Ohio) letter in your issue of Manch 31, and I desire to correct a few misatatements of your correspondent; (i.) Jennie Calef was not billed at the Park Theatre in The Little Detective; (a.) Fred. Stranss did not join the Calef co. in a business capacity; he was taken to run "props," (i.) The undersigned did not in any way, shape or manuer give out to press men "the preposterous story that his star, Jennie Calef, was supported by no less a personage than the Countess of Dummore, an English pecress." Your correspondent's reference to the undersigned is, to say the least, ungentlemanly. I may be the "fresh young man" he states, but I cannot take his authority for it, as I am not acquainted with him.

Very truly yours, John S. Wassaa, Jr.

NAST AND HIS LATE MANAGER.

NAST AND HIS LATE MANAGER.

Butte City, M. T.

Editor New York Mirror:

DEAR Sir—In issue of March 10 your San Francisco correspondent inserts the following in his news:

"Thomas Nast, who tired of waiting at Portland for the money due him for his late Northern tour, opened at the Metropolitan, etc.. etc."

In justice to sir. Peter McCourt, manager of the Tabor Grand, Denver, and myself, under whose joint management Nast's lectures were given, I request you will give place to the statement that there was no money owing to Mr. Nast at Portland or elsewhere. Ou the contrary Mr. Nast owed us money at various times and has been accommodated with advances which have not yet been paid back. That further Mr. Nast, and his soon, who made a very unsatisfactory treasurer, must be owing Mr. McCourt and myself several hundred dollars.

This, of course, will be matter for the courts. I have sued Nast for a loan of \$350 given him by me personally on Dec. 29, and a petty court had no jurisdiction in San Francisco, as the court assumed that because Nast was a partner.

on Dec. 28, and a petty court had no jurisdiction in San Francisco, as the court assumed that because Nast was given a percentage of the gress he was a partner and one partner can not see another. This I appealed from. Furthermore Mr. Nast gave out in Portland that he was detained by illness. But the true cause of de-tention was a design to break his contract which he did, and in leaving five hundred three-sheet bills, two thousand window-cuts, cards, dodgers, blocks, etc. went with him—the property of McCourt and Ma-guire.

guire.

There is not a dollar owing to any attraction that plaved the Northera circuit (Montana) but it would take thousands to pay up the indebtedness of several attractions who were helped out of a hole by yours respectfully.

WHEN ACTORS ARE MANAGERS' GUESTS.

WHEN ACTORS ARE MANAGERS' GURSTS,

New York. April 19, 1888.

Editor New York Mirror:

DEAR SIR—As a member of the dramatic profession and a disinterested party, I ask to express my humble thanks to you for the manner in which you have treated the case of Mr. James Owen O'Connor in to-day's issue of The Mirror.

It is to be regretted that any part of the disturbance and row created at the Star Theatre on Monday night was occasioned by actors. It is also to be regretted that not a small class of our profession (though fortunately not the most reputable) take a morbid delight in venting their apleen and showing their ill-breeding, not only on such occasions as the above, but in guying the efforts and trying to injure the reputation of a fellow-actor who does not come quite .p to their standard of dramatic excelience, or whom they have cause to envy.

This class, I notice, as a rule, turn their collars and wear fringe on the bottom of their pants, and devote much more time to finding the bottoms of schooners, sampling free lunch and picking out the faults of others than to trying to remove their own.

I went in last night and saw O'Connor attempt Shylock, and I honestly think if he had been a Forrest it would have been impossible for him to have given even an acceptable performance under the circumstances. The only thing I could compare the conduct of that mob to was a pack of wolves who, when one of their number falls, the rest pounce upon him and trar him to pieces. But in justice to the professionals who were there. I will say that none whom I knew were guilty of the slightest impropriety as far as I saw.

Nor should they have been. If the crowd who pay

there. I will say that none whom I knew were guilty of the slightest impropriety as far as I saw.

Nor should they have been. If the crowd who pay their money see fit to hoot and how it's a matter be-tween them and the managen ent. They have paid their money and they take their choice. But the actors are the guests of the managen or star, and they have no more right to express disapproval while in the theatre than they would to find fault with his coffee or his but-ter were they seared at his table.

than they would to find fault with his content were they scated at his table.

The sooner actors learn that from them above all the stage and the theatre deserve respect; that of the three graces Charity is the most noble, and that the stary of the mote in the brother's eye will apply to them, the better for all concerned. Respectfully,

REDFIELD CLARKE.

PROVINCIAL.

[CONTINUED PROM F. PTH PAGE.]

of the Finest 1s to small house co. very ordinary.

Parsloe in Grass Widow 14; moderate business Both star and co. good, but rather flimsy play. Margaret Mather 15 will be greeted by an overflowing house, the role being very large.

MYSTIC.

Opera House (Ira W. Jackson, manager): The Scarlet Nine 10 to poor business. Charles T. Parsloe 18 to fair business. The co. close season 21.

Items: The Scarlet Nine co. went to pieces here 11, and some of the members were assisted by the local management to reach New York —Muggs' Landing 36.

WILLIMANTIC.

WILLIMANTIC.
Loomer Opera House (S. F. Loomer, proprietor).
Myra Gondwin in Philopene 11 to good house. The
Dalys in Upside Down 14 to fair house; entertainment
good.

opera House (Jacobs and Proctor, managers):
Alone in London, with Cora Tanner as the star, did fair business 9-1s. The piece was seen here last season, and did not impress one enough to prove a strong drawing card. Meatayer's We, U. & Co. 12 drew large drawing card. Meatayer's We, U. & Co. 12 drew large tham the closed the week in a repertoire to immense business at advanced prices; supporting co. good. Hearts of Oak 16-18; A Great Wrong 19-21.

Allyn Hall: The Little Tycoon will be presented 18.

Opera House (J. E. Spaulding, manager): Bennett Moutton Opera co. No. 1, 9-11 and matince. in Mascotte Chimea of Normandy, Pinafore and Bohemian Girl, to

TORRINGTON.

TORRINGTON.
Opera House (F. R. Matthews, manager): Berucia's Orchestra 11, under anapices of the Fire Deartment, to a \$700 house. Seymour Stratton co. 23,

WATERBURY.

cques Opera House: Julia Anderson and co. is A

s Secret 9. to a small house. Co. not strong
ts of Oak 1s. to good business. Harry Constaine
erry Dennison did (qually as well as the original.

Terry Deanson did equality as well as the original.

MERIDEN.

para House (T. H. Delevan, manager): Mismis
deers and s good supporting to, in Howard Taylor's

price 9. As Mercy Baater she fairly captivated her
lience. Rustic impersonations are certainly Misdera's forts. Salabary's Troubadours, with the

y Nellie McHenry, 10. delights a good sudience,
arts of Oak 13, 10 good house. Harry Courtain as

ray Desison and Molle Corcoran as Chrystal, re
red merited apphases. Myra Goodwin and a goof

in Philopene 14. Miss Goodwin is bright and

sales.

DAKOTA.

DELAWARE

WILMINGTON.

Makeny of Music (Proctor and Soulier, managers):

H. Wallick's Cattle King and Bandit King drew
houses o. 11. Lastly Raseds played to fair busi
12-12. Wasset's Fassion's Slave co. to crowded

16. Lost is Leedon 21.25.

and Opera Hense (J. K. Saylis, manager). The
and Steiness co. played all week to crowded

19-14. Kellar opesed to good andience 16. TheThomas 25.

DISTRICT OF COLUMBIA

WASHINGTON.

andoubsedly do much better. The Frence Operate was a content to the filler did not give a very entertaining performance he National, and the business was hight. Rice's first the week. Kirariy's Maunian neart, yas Goodwin, in Philopone, will be the attraction week at Harris'. Usels Ton sext.

The Golmer's concert at Albangh's 3 drew packs in James Whitcomb Riley read to at Church of Father to large audience. Healy and Saunder relative to, and What is it at the Dime this weel and Kanwar is to be given at at the National Theatt the beseft of the Washington statue to be erects Paris. Mrs. Nachan Appleton and Ina Thursh where several days to meet and confer with other interested in raising the necessary funds.—Con Ochilitres has promised to look after the play.

FLORIDA.

GEORGIA.
SAVANNAR.

SA

ILLINOIS.

CAIRO. flouse (Thomas W. a, the mind-render, 8 andall Opera co. 18-19 PEORIA.

Opera House (Dr. P. A. Marss, mactions the past week. Joseph H. Ke

DECATUR.
Smith's Opera House (F. W; H
Kasp it Dark so, to fair business. Ge
Dr. Jelyll and Mr. Hyde ss, to a s
audience. Zitha só; Daniel Boone sy.

andience. Zitha s6; Daniel Boone sy.

JOLIET.

Opera House (R. L. Alles, manager); Ons Williams in Keppler's Fortuees 11, to a fair audience. The cast was up to the average. G. Paul Smith 1s, to very small business, in costumed impersonations.

OTTAWA.

Opera House 'F. A. Sherwood, manager): Stevens Dramstic co. week of 9, to a good business. Bunch of Kewa aext.

Dramatic co. week of 9, to a good business. Bunch of Keys sext.

SPRINGFIELD.

Chatterton Opera House (J. H. Freeman, manager); Keep It Dark 9, to a top-heavy house, but all present were well pleased. Dr. Jekyll and Mr. Hyde 13, George M. Wood assuming the title characters with considerable effect, but the audience was small.

Opera House (C. C. Iones, manager): Higgins and Kean's Dramatic co. week of 9 to a fair business, giving antisfaction at low prices.

GALESBURG.

Princess Theatre (F. Matteson, manager): Dashington and albot's Minstrels gave a poor show to a large house 11. Blind Boone Concert co. pleased large crowd 12. No further bookings.

BLOOMINGTON.

Dudley Theatre (Fell and Perry, managers): T. J. Farron 6, in Soap Bubble to good business. Bennett and Moulton 9 14, week to crowded houses. The company is led by Misses Josie Domain and Kitty Marcellus.

Grand Opera House (A. F. Lorenz, manager): Ada Gray 9:11, to poor business.

INDIANA.

Opera House (Filson and Emery, managers): Mattie Victors in Jacquine 10, to fair house. She is a favorite here and received many encores.

Item: Manager Campbell goes to New York to arrange for Miss Vickers' appearance there in May. McGibney r'amily 28-29.

VINCENNES.

Opera House (Frank Green, manager): Carleton's Opera co. 11, in Erminie to large audience. Mr. Carleton did not appear, J. K. Murray taking his place. Performance received with great favor.

PORTLAND.

Opera House (E. B. Kirkendall, manager): Ho ark last week, Sparks Brothers' Specialty co., 18.

Opera House (T. J. Groves, manager): Carletos Opera Carleton and Erminie q-10 to good houses Carleton sang very well, but his acting was very poor. He failed to appear in Erminie.

The Ideal Opera Comb. in The Grand Duchess May 1-3.

Music Hall (Leslie Davis, manager): Golden-Robinson D. amatic co. 9. week, at cheap prices; good co. and fair houses. Lillian Lewis 18-19; Zozo May 2; Heles Blythe 4.

LOGANSPORT.

Opera House (William Dolan, manager): McKenna's Flirtation to an appreciative house 7. With the exception of an entertainment by home talent the Opera House has been silent all week. Jennie Yeamans 16.

SIOUX CITY.

Academy of Music (Lew Waters, lessee and manager): No entertainment since 3. Claire Potter 16.

Item: Mr. Bachanan, who has so long and ably managed the Academy of Music, has resigned. Lew Waters has leased it and will manage the house. As soon as Mr. Buchanan's dates are filled, Mr. Waters will refit and refurnish the house.— i he Perray Grand will oe ready not later than October. It will be one of the finest houses west of Chicago. Uscar Cobb is the architect, and the scenery is by Noxon, Albert and Toomsy. The scatting capacity is 1,800, including twenty-one boxes and loges. Dramatic people, who have had to put up with the the dressing-rooms in the Academy, will be glad to know that the Pearey Grand has eighteen. W. Buchanan will manage the house.

COUNCIL BLUFFS.

J. Buchasan will manage the house.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor):
James Brown Potter and co., 6, to a fair-sized but very unappreciative audience in Loyal Love; the cast is a little flat. Hole is the Ground, 9, a trashy affair, unworthy of patronage. Zuzo, 10, to good business; good company of singers and variety performers. The play itself is weak but the accessry and contumes were very fine. Wilson and Rankin's Minstrela to good husiness.

DES MOINES.

Orsael Opera Huuse (W. W. Moore, manager):
Rajah, advertised as a Madison Square co., is not, but a good co. of good people came 11 and played to good business. Booth and Barrett, in Othelio, 18. A glance in box-office indicates a packed house at advanced prices. Lizie Evass May 4-5.

Foster's Opera House (William F.ster, manager): T. J. Farron's Soap Bubbs, 13, to fair business. Zozo 45, Little Puck May 9. Hoyt's Hole in the Ground, a weak, seaseless skit, played to a good house so Capital City (H. J. Ranson, Manager): Still remains dark; will open 16-30 with Kickapoo Indians. I understand Mr. Ransom has concluded to run this house himself instead of leasing as in the past.

IOWA CITY.

Conselly and Lollis Foster deserve special mention.

WATERIOO.

Brown's Opera House (Charles Brown, manager):
The Rajsh, 10, to fair house and pleased audience.
Louis Lord, 11-12, to small house.

FORT MADISON.

Opera House: T. J. Farron, in Soap Bubble, 10, to fair-sized audience. Fred Warde, in Virginius, 12, to a highly pleased and very large audience.

Item: Clarence Frv. who has been leader of orchestra with McIntyre and Heath's Minstrels, has returned here to remain for the Summer.

BURLINGTON.

Grand Opera House (John C., Minton, manager);
Hoyt's Hole is the Ground drew a big house u... It is scarcely worthy of notice. Fred. Warde is Galbathe Gladiator had a good house 1s., and with the assistance of 2 fine co. gave a splendid performance James O'Neilli is Count of Moste Cristo entertained a large and fashionable sudience 14.

CLINTON.

Town Hall (F. W. Riley, manager): Grass Widow co.
to a small house, but first-class co. Julia Anderson

WICHITA.

Crawford Opera House (L. M. Crawford, manager):
Patti Rosa did fair business 67; is Love and Duty. Bob
(matipee) and Imp. Of the three Love and Duty
pleased the best, and drew the best house. Imp, her
new play, drags somewhat, and will bear considerable
pruning. The Weish Prize Singers appeared under the
anapices of the W. C. T. U. 9 and drew fair house.

Items: The Museum bill is Sentenced to Death, and
the Main Street, Hidden Hand; both are drawing
fairly.

fairly.

FORT SCOTT.

Opera House (W. P. Patterson, manager): J. S.

Murphy in Kerry Gow to fair business y Only fair
performance. The Spirit of 1898 was given by local
talent 1s; excellent entertainment. Bessie Clappt Allie
stall, Nellie Graham and Ereset Hill filled prominent
parts very acceptably. Baird's Minstrela 19; Florence

Crawford's Opera House (L. M. Crawford, manager);
Eden's Imperial Burlesque co. in Arabian Nights 6 7.
The piece is too well known to need review, but the co.
was new to us. James O'Neill in Monte Cristo 9 to
standing room. Wilson and Rankin's Minstrels to
heavy homes yn.

LARNED.

Larned Opera House (George A. Selis, manager):
Pattl Rosa 1s to large and fashionable audience. This
charming little artist, as well as her entire support,
were received with great favor. J. S. Murphy 18.

'GARDEN CITY

Kate Bensberg Opera co. played two-night engagement to lair house. Patti Rosa did a good hususes to.

Winfield Grand (T. B. Myers, local manager): John S. Marphy and co. in Kerry Gow 10 to good house; gallery full.

Manning's Opera House (T. B. Myers, manager): Welsh Prize Singers 7 to a small house. Performance

Items: Dyke Brooke, of Detroit, one of the Kerry Gow co., received word while here that his wife had procured a divorce from him —J. W. Carroll, manage of the Murphy co., and a courteous gentleman, reports

of the Murphy co., and a courteous gentleman, reports a successful tour.

McPHERSON.

McPherson Opera House (E. H. Heithecher, manager): Patti Rosa to a full house 9. It was the only co, that has been here for ten weeks, owing to small-pox in this vicinity. The quarantine will be raised this week. Murphy co. 19; Mestayer's Tourists aq: Rajah co. 30. Item: The new O.era House is an assured fact. The directors held a meeting on the syth ult., and unanimously voted for the erection of the new building. Work will begin at once. The building is to be three stories and basement; width, 50x noo depth. with the stage on ground floor; size of stage, 34-3x. It will have all modern improvements, eight convenient dressing-rooms, well vantilated, and with electric lights and steam heat. The house will have six boxes, parquet, dress-circle and two balcones. Seating capacity, 1,500. Barring all accidents and delays, the house will be opened Sept. 1, 1888. The best cos. only.

KENTUCKY.

PADUCAH.

Morton's Opera House (John Quigley, manager):
Charles Andress Caraival of Novelties to good business. Andress closes season at Lonisville, 30, and opens with a circus. Adelaide Randall, 16-17.

New Opera House (Scott and Mann, managers)
Thomas W, Keepe in Julius Cavar, Othello and Rich
ard III., 13-14. The engagement was a successful one

MARYLAND.

MARYLAND.

CUMBERLAND.

Academy of Music (H. W. Williamson, manager);
The first benefit of the Elks was a decided success,
the Baldwin Melville co, presenting The Galley Slave
on that occasion, and filling in the week to packed
houses. Co, one of the beat.

Item: Theo Stark and fenure Goldthwaite go on the
road next season in a new sensational comedy entitled
P. E. G. E. M. Crane will manage Bella Moore in a
new drama of the domestic order from the pen of Mr.
Crane.

Theatre: Evangeline played to crowded houses 10-11.
The Rag Baby, with Charlie Reed as Old Sport, closed their season here 13 14 to good business. Reed's impersonation is in many respects superior to Daniels'.
The Hanlons 16-17.

#Items: Manager Knowless, of Greenwood Garden, has obtained control of the Pavilion, and will rea both of his places the coming saason.—The Wheel Club Minstrels 19—Ira Stockbridge has secured Mme. Fursch-Madi for his benefit Fast Day.

Opera House (Frank A. Owen, manager): Freder Byton in Forgiven to fair business, 9-10 Gorman Spectacular Minstrela to big business, 11; best minstrela to big business, 11; best minstrela to big business, 12; best minstrela business, 12; best minstrela business, 12; best minstrela business, 13; best minstrela business, 12; best minstrela business, 13; best minstrela business, 14; best minstrela business, 15; best minstr

MASSACHUSETTS.

Academy of Music (Thomas R. Burrell, manager):
Magrie Mitchell attracted good-sized audience 13 to
see Fanchon the Cricket, Rice's Evangeline 14, to 8
small house.
Central Musee (W. H. Arnold, business manager):
Sheridan and Flyon's Variety co. did not do well the
past week. Nothing this week. Rumor has it that the
management has lost from the first, and has given up
the ghost.

management has lost from the first, and has given up the ghoat.

Item: Manager Arnold, of the Central Musee, disap-peared Saturday night taking the receipts for the week and leaving the Sherjdam and Flynn co. stranded. Loca bills bring the loss up to \$400. Sunday he left the city for Providence with Vianie Vane, one of the perform

LYNN.

Music Hall (James F. Rock. manager): Ulise Akerstrom e-13 in repertoire to good business; support good. W. H. Power's co. in The Ivy Leaf 14 to good business. Human Nature. T., P. and W. and Gorman's Minstrels and Salabury's Troubadours this week.

Items: Ulise Akerstrom will close her season at the end of the Boston Theatre engagement in June.—The Ivy Leaf co. will produce Con Murphy's new play, The Fairy's Well, at the Walnut Street Theatre, Philadelphia, 21—William Burke has joined Gorman's Minstrels.

Minstrels.

LOWELL.

Music Hall (A. V. Partridge, proprietor): The Rag
Baby to a good-sized house 9. Helen Reimer and
Edith Jennesse were pleasing; rest of cast inferior.

Mande Banks to large and critical andreace 11 to see
her new piece—Her Evil Ger is—which was received
with much favor. Gorman's Minstrels to many vacant
seats 13. Minnie Maddern fared no better 14. Fred.

Riveton 36.

with much favor. Gorman's Minstrels to many vscant seats 13. Minnie Maddern fared no better 14. Fred. Bryton s8.

Music Hall (W. D. Bradstreet. manager): The Ivy Leaf 10, to fair business. Smith O'Srien, W. A. Mack and little Zeila Leonard are worthy of special mention. The drama is exciting; interesting and picturesque throughout, and is interspersed with much variety business. The scenery was exceptionally fase. Gorman Brothers' Minstrels so; We, Us & Co. 24.

Opera Home (Chass Brothers, managers): Joseph Murpby in The Donagh drew a packed house 7. Stella Tenton played the part of Rose with rare intelligence. With the exception of Ella Baher and Maurice Hebbard the cast does not call for further mention. Hall and Miller's Ranch 20. co. had a rain storm against them, but gave a satisfactory performance. The Dalysi: Upside Down 28, attracted but a medium house. The nerformance seemed to please. Abbuy's U. T. C. 25; Margaret Mather so; Maude Banks 21.

Gleanlags: Stella Teaton, Marphy's present leading support, has signed for next season with W. J. Scanlau.—Joseph Murphy spent most of his time while here with local angiers—Frank Pierce, tressurer of the Hall and Miller co. resigned 10.—Ranch 10. closes season 21 at Amesbury, Mass.—Will Sanbora, tressurer of the Galety Opera co., is home agaic. It is said they will make a fresh start May 2.—Louis Rathbore, gaman of the theatre, is again on duty after an illness of several weeks. AMESBURY.

New Opera House (C. W. Currier, manager): Mand Banks in her new play, Her Evil Genius, 0, to a good house. The play is a society drama in three acts by Fred. William Sidney, and treats of the English sobility. Mins Banks, as Honoria Forretter, an adventures in search of rank and fortune was excellent. The part gives her scope to dispay her especial talents. She is surrounded by a well-balanced co. Powers' Ivy Leaf 13, to a fair house. J. S. Murphy 10; Ranch 10. ar; Skipped 24; Erminie 25; Maggie Mitchell 27.

Opera House (Johe P. Moulton manager): Skipped, etc., 0, to small hou

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager, teanessy Brothers' Minstrels 5.7, to fair business loseph Murphy is The Donagh 9, to good house alsbury's Troubadours 11, to big business. Hanlon:

Dausoury's Troubadours 11, to big business. Hanlons' Fantasma 23-25.

Items: W.C. Mandeville and Dickie Martinez, late of Alice Harrison's co., have succeeded Louis N. Glover and Mabelle Stuart in the Troubadours co.—John Webster's finger in the managerial pie is now acknowledged on the bills.—Fred. Slocum, W. S. Reeves. Harry Smith, and George P. Clapham's forms are visible.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Haverly's
U. T. C. co. 11, to small business. Good co., but people
seem to have wearied of the play. Two Old Cronies
13, to large at house of the season. Beacon Lights a4. ATTLEBORO. Beacon Lights sq.
Bates Opera House (I. G. Hutchisson, manager):
flaggle Mitchell s₃ in Fanchon, followed by Margaret
father May 9.

Mather May 9.

FITCHBURG.

Whitney's Opera House (J. W. Ogden, manager);
Ivy Leaf to fair house 9. Joseph Murphy in The
Donagh did a fairly good business 11. Hanlon's Le
Voyage en Suise 13; good house.

Item: The Mirror is now on sale at Faulkner's book

Copera House (A. L. Grant, manager): Wilbur Opera co, week o is a strong repertoire. Co, excellent and deserved better business.

Items: J. Clarence Duffy left Wednesday for Dayton, O., to bury his wife, who died in New York of cancer.

—Two other members of the Wilbur co, have been ill here.—Manager Grant's U. T. C. co, are doing a remarkable business.

BROCKTON.

City Theatre (W. W. Cross, manager): Abbey',
U. T. C. co. had a good house 7; fair performance
Evangeline drew a full house 10. The extravagants is
mounted and costumed very handsomely. Skipped had
a good house 14. Mesers. Frankel, Hagan and Blaisdel
deserve aspecial mention.

deserve special mention.

NORTHAMPTON.

Opera House (William H. Todd, manager): We, Us & Co. 14 by Mestayer's co. to rood and well-pleased andience. Abbey's Usele Tom 21; Mand Banks 23.

Jottings: While in Pittsfield 9 I saw a performance by the Waite Comedy co. is a picce billed as Pug, but I easily recognised it as the Gold King.

MARLBORU.

Music Hall (H. W. Riley, manager): Skipped 11; to good house. Two Old Cronies 14, to S. R. O. T. P. and W. Minstrels 21; Frank Mayo 23.

Item: Architects have nearly finished plans, etc., for the complete remodeling of Music Hall.

Music Hall (H. E. Morgan, manager): Abbey's U. T. C. co. told the old, old story to a fair audience 13. Memorial Hall: The Hopedale Dramatic co. presented Married Life to a larke audience 20. Mestayer-Vaughn's We, Us & Co. so.

MICHIGAN.

MICHIGAN.

DETROIT.

William Redmund and Mrs. Thomas Barry for two nights and matinee in their romantic drama Herminie at White's Grand Opera House. The play is well planned and contains some strong situations, but on the whole is a trifle long drawn out. Mft. Redmund was a capable, roburt solder, and much applause and recalls greeted him. Mrs. Barry was a light and vivacious vivandiere, and played the part of the wronged and misjudged wife and mother with considerabe pathos and fidelity. The support was but fair. Charles Erin Verner filled the balance of week and drew good houses to see his Shamus O'Brien.

At the Detroit, Emma Abbott's English Opera co. ran for the entire week in her usual repertoire. The attendance was very large and on several evenings a perfect crush ensued. Saturday evening Miss Abbott invited the Star Bicvice Club to attend the performance of The Chimes of Normandy, and was presented by the club with some very handsome flowers and a gold badge and made an honorary member. After the performance she held au informal reception on the stage, and greeted each member personally. Next week, She, for entire week.

At Whitney's Opera House One of the Bravest ran

week:

At Whitney's Opera House One of the Bravest ran for the entire week and drew large houses. It is a picce of the luridly sensational order. There is a wide vein of fun and merriment running throughout, and some bright songs sung by Kate Rooney in a pleasing manner. Credit is likewise due to Charles Mc arthy, William Cronin and Thomas O'Brien. Next week, The Magic Talisman.

Opera House (R. H. Smith, manager): Si Perkina zz ob big business. Performance quite entertaining.

ANN ARBOK.

Opera House (A. J. Sawyer, manager): Clara Louise Kellogg was greeted by a small house 9. Mr. and Mrs. George Knight delighted a large audiance zs.

BATTLE CRAEK.

Hambin's Opera House (J. W. Siocus
Ada Van Cortland 5 in a nine nights' eng
played to large houses.

OWOSSO.

ballsbury's Opera House (F. Ed Kohler, manager)
A fair gallery and back-seat audience to see Si Perkin
12. The irrepressible Si kept the audience in continua
good humo?. Grenier's Bad Boy so.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): Only a Farmer's Daughter gave actisfaction to fair house to Mendelasoon Quintette Club, under the anspices of Y. M. C. A., filled the house 19.

M. C. A., filled the house 1s.

GRAND RAPIDS.

Powers' Opera House (Fred G. Berger, manager):
Mr and Mrs. George Kuight 14-14 to good business.
Ida Van Courtland 16, two weeks, at cheap prices.

Redmond's Grand (C. H. Garwood, manager): Misco's
Magic Talisman to small houses. The piece is a rehash
of Humpty Dumpty. Floy Crowell 16, week.

People's Theatre (G. Henderson, a sanger): This
house opened under new management 9 with The Pickpockets of Paris. Performance very ordinary, but did
a fair business. Uncle Tom 16, week.

VPSII.AMTI

YPSILANTI.
Opera House (Samuel Draper, manager); Redmund-Barry co. 9 to good house. Clara Louise Kellogg Concert co. 10 to crowded house. Peck's Bad Buy 12 to good house. Noss Family 14 to good house. Elliott's Loudon Shows 23-25.

London Shows sy-sg.

FLINT.

Music Hall (H. E. Thaver, manager): Starr Opera co. to poor business week of e. With proper support Mr. Deshon should play to packed houses every night.

LANSING.

Opera House (M. J. Buck, manager): Eckert-Robinson co. g-14 in a series of popular plays, acceptably presented to large audiences each night. This co. gave away during the week one hundred dollars in presents. Ed. Lee took the place of Gus Raymood in this co. three weeks ago. They close the season here, most of the co, going to Chicago to join different cos. for the short season.

Academy of Music (Clay, Powers and Buckley managers): Mr. and Mrs. George Knight played a successful engagement to.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Erminie 8 to a jammed house. Mr. and Mrs. George Knight in Over the Garden Wall 11, to very go.d house. Robert Downing 18.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager):
J. Arthur Rehan's Comedy co. week 9 in Nancy and
Co. and Love in Harness to good and appreciative audiences.
The co. made a mest favorable impression.
Adele Waters is a very pleasing actress, and the co. is
well balanced. James O'Neill in Monte Cristo week

.6.

Olympic Theatrs (Edwin P. Hilton, manage
Burns and Donnelly's Specialty co. week 9 gave a go
blio and The Two Colonels a fair performance to go

houses.

Items: Charles Dickens gave select readings from Prebwick Papers at Market Hall 1s to a large and appreciative audience. Mr. Dickens is a pleasing and very entertaining reader, creating a most favorable impression.—The St. Paul Dramatic Club gave a very creditable and praiseworthy performance of Young Mrs. Winthrop at Turner Hall to a large and fashionable audience.

opera House (C. F. Macdonald, manager); MeDowell and Keene's Madison Square co. (?) 10-14 to
good business.

Items: Robert Ra..som closes his regular season at
Braisard, May t. His band joins a circus in Nebraska.

S. F. Lawrence, with Robert Ransom, joined the
Madison Square co. at Osakis.

MISSOURI

MISSOURI.

KANSAS CITY.

Coates Opera House: Frank Daniels and his co. of dancers, singers and comedians opened Monday and played a two nights' engagement to big houses. Owing to the condemantion of the Coates the co. could not play remainder of engagement.

Ninth Street Theatre: Kirte and Clarke's Tourists in a Pullman Palace Car, and played a spleadid week's engagement. The play and co. pleased the andiesce.

Gillis': Kate Castleton made her second appearance here this season, opening Thursday in Crasy Patch. and played a big closing engagement of three nights. Items The Coates Opera House was condemsed Wednesday by the Superintendent of Buildings. The northwest wall had settled, making it dangerous for all. Frank Daniels was playing Little Puck at the house, and he says the closing of the house will be a \$2 ooo or \$3,000 loss, which he expects Manager Hudson to settle. The theatre will be repaired and overhauled. All the attractions billed for the Coates will be given at the Gillis, if not conflicting with attractions already billed there, and the season at the Gillis will be extended far into May.—Kate Castleton disbands here Sunday. She will either go to London, England, or steal away to her sunny home in California.—Eddie Foy, the "Wait a minute, Chawky," of Crasy Patch, gree direct to Chicago to rehearse for a part is The Crystal Slipper.—Arthur Bell will depart for Washington and rosume comic opera.—Julia Elmore will probably join her sister Lena Merville, of the Arabian Nights, and cross the pond.—The Kassay Possite, published at Osage City, Kas., announces that "Edwin Booth and Lawrence Barrett will appear at Topeks on the 15th inst. in the greatest of Shakesoeane's dramas Costelle."—A Kirmess for the benefit of the Women's Exchange has been crowding the Warder Grand Opera House all week.—

COLUMBIA.

Haden Opera House (J. E. Crumbaugh, manager).

Haden Opera House (J. E. Crumbaugh, manager):
Andrews' Opera co. 9-10 in comic opera. They are first-class in severy particular, and the engagement was a success. Next attraction, Florence Hamilton in My Husband Attraction, and the engagement was a success. Next attraction, Florence Hamilton in My

Husband. Attractions ahead not numerous.

SEDALIA.

Opera House (Dr. H. W. Wood, manager); Only a Woman's Heart won numerous good opinions of Helen Blythe's capabilities 10. Article 47 was not 'so well liked 11. Florence Hamilton 19. Joseph Murphy 25.

ST. JOEEPH.

Tootle's Opera House (R. S. Douglas, manager); Kate Castleton in Crasy Patch, one of the two common ronsense pieces; did medium business 10-11. James O Neill filled the house 1s in Monte Cristo. Booth-Barrett seats were placed on sale this morning (13) at quadruple the ordinary prices. Within less than three hours nearly \$2,500 had been taken in.

HANNIBAL.

hours seally \$1,500 and oven taxen in.

HANNIBAL.

Park Opera House () B. Price, manager): Frederick Warde, supported by an excellent co. played Galba to a delighted house to. Too much praise cannot be given Eugene Blaur's Neodamia. Gypsy Baron 31.

NEBRASKA.

Opera House (Thomas F. Boyd, manager): Roland Reed 6-7, in A Woman Hater and Humbug, amused large andiences Edwin Booth and Lawrence Barrett o-11 duplicated their remarkable success achieved in other cities, the tragedians, carrying away with them \$10,000. Charles B. Hanford received plaudits second only to his distinguished leaders. Welsh Prize Singers 18-10, Little Puck so-21.

Grand Opera House (J. D. Jones, assistant manager). The Rajsh 13-14 to fair business. Conrad Opera co. 18-19, Barrow Staley co. in She so-21.

People's Theatre (J. J. Seldon, manager): Has given a strong vaudeville entertainment this week to good houses. Eden Musee continues to be well patronized.

Kerr Opera House (Dave Taggart, manager):
Kate Cast'eton filled the house 7 in Crary Patch. Performance well received. Roland Reed in the Woman Hater 11 to only a fair house. The piece failed to score success here.

NEBRASKA CITY,
Standard Theatre (M. W. Neihart, manager); Bob
Leslie's Ten Nights in a Bar Room co. to good audience y.

Opera House (W. D. Sloan, manager): Wizard
Oil co. to large houses week 9-14. An exceptionally
good entertainment. Spooner's Comedy co. 16-21; Kate
Bensberg Opera co. 29.

Item: Roland Reed has canceled date and asked for

PLATTSMOUTH,
Waterman Opera House (f. P. Young, manager):
Zozo 19 to good business. The co. and scenery was not much above the average.

NEW HAMPSHIRE.

MANCHESTER.

Opera House (E. W. Harrington, manager): A Rag
Baby drew fairly well 10. Richard O'Gorman in Human Nature 11 to a \$200 house. Little merit either in

pley or co. Jeseph Murphy is Shaun Rhue as and The Donagh 13, immerse house first night, fell off to fair, 13. Two Old Crosies as (Unher's Benefit). Kr-minio as; Seacon Lights 25.

Theatre (A. H. Davis, manager): Richard O'Gorman in Human Nature 10, to good house; Joseph Murphy in Shaun Rhue 14, to a large and highly enthusias.ic

Opera House (J. D. P. Wingate, manager); Human Nature o, was a wretched performance. Ranch 10 gave great easisfaction ss. Ullie Aberstrom 14. She made scores of friends. Two Old Cronies and Skipped are hooked.

NEW JERSEY. NEWARE.

NEW JERSEY.

Miner's Newark Theatre: The elite, wealth and culture of Newark were represented in the magnificent andiesce which literally throaged Miner's Theatre Monday evening, 16. The attraction was the presentation of Pashing Thursday in Venice, under the direction of Carl Marwig, aided by Mrs. A. O. Headley and Mrs. Benjamin Atha. The proceeds will be applied to the fund for the benefit of the Home for the Frendless, Mrs. W. I. Swain, of New York, represented Bianca; Mollie Runyon, of Newark, Marinella; Douglas Snyder, of Oranne, the Court Jester; William J. Swain, Anatole; Amy Delotte, Crasillo, and Mins Parker, Marinelta. The performance was in all respects a markedly artistic success. The entertainment will be repeated on Wednesday afternoon. Herrmann, 17, for balance of week. E. A. Sothern in The Highest Bidder, 23.

H. R. Jacob' Grand Opera House: The Tony Desier Pantominne co., 16, to a large andience. The entertainment consisted of an hour and a half of pantomine, forming an amusing entertainment. It remains the entire week. Peck's Bad Boy, 23.

Waldmann Opera House: Sheffer and Blakely's Novelity and Comedy co., attracted a crowded house, 16. The entertainment is worthy of a visit.

ELIZABETH.

Temple Opera House: Sheffer and Blakely's Novelity and Comedy co., attracted a crowded house, 16. The entertainment is worthy of a visit.

ELIZABETH.

Temple Opera House: (Jobs Tavior, manager): Herrse's Hearts of Oak co. 10, to shout 200; the rain hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many away; cast very good. Arizma Joe 16; Jim hept many

West End Co. so.

PATERSON.

Jacob's Opera House drew fairly last week with Newton Beers' Louts is London co. This week Edwin Collier. Next week Tony Denver.

People's Theatre (A. Philion, manager): Dan A. Kelly in Shar ow Detective and After Seven Years, to light business. This week Foreman and Morton co.

NEW YORK

NEW YORK.

BUFFALO.

Academy of Music (Reech Brothers, managers):
Last week Dios Boucicault in The Jilt and Arrah-naPogue. Audiences quite slim. Bandmann in Jeryll
and Hyde and Emma Abbott this week.
Court Street Theatre (H. R. Jacoba, manager): Shadows of a Great Cilv drew large audiences, McCarthy
and McCall's True Irish Hearts follows.
Grand Opera House (H. R. Jacoba, manager):
Charles Erin Verner in Shamus O'Brien was not succestful in attracting audiences of any size. My Aunt
Bridget, which filled out the week, played to S. R. O.
Redmusd-Barry co. opened in Herminie 16
Adelohi: The European Novelty co. was last week's
bill. Prof. Lambrecht, the mesmerist, this week,
Bunneil's offered Hattle Bernard Chase, in Rags.
She proved a drawing card. Agres Wallace-Villa co.
current week.

ALBANY.

The first half of last week at the Leland was devoted to The Chimes of Normandy, by a local organization, and large and sense were present. Bill Nye and lames Whitcomb Riley were announced for Thursday night, but Nye was ill at the Delevan and did not apoear. By a vote of the andience Mr. Riley proceeded with his portion of the entertainment, and for an bour and a half held his auditors superbly with his admirable programme. Held by the Enemy began Monday night, for a week to a large house. The play was received with the usual favor. Viola Allen, who succeeds Carrie Turser, made a decidadly lavorable impression, as did also Minnie Dupree. Paul Arthur rejoined the cohere. Dizey comes for the last half of next week, followed by She, 30, week.

Zitha was a strong card at the Museum last week. Charles T. Ellis in Casper the Yodler, Monday night, to a big house. On Friday afternoon will occur the annual benefit of Albany Lodge of Elks. The Ellis and Never Say Die cos., the Temple Quartette, and others, will provide the entertainment. Next week, Kindergarden co.

BROOKLYN, E. D.

BROOKLYN, E. D.

Fantasma played to good houses at the Amphion last week. Monday 16 A. M. Palmer's production. Mystery of a Hansom Cab opened to packed house. It is a smooth, nicely-running drama, and will meet with great success. The cast includes Henry Lee, Edmuad Grace, W. Lackaye, Heleu Baacroft, Bijou Heron, Carrie Zeraiom, Clara Lipman, and Sara Neville. The play is full of picturesque interest and stirring scenes, which called forth much applause from the audience. Madday 16, Lotta in Pawn Ticket No. 210 to a packed house, with large advance sale of seats. Next week Little Tycoon Opera co.

Charles T. Ellis in Casper the Yodler played to good business at Proctor's Novelty last week.

London Specialty co. to packed houses last week at Grand Theatre. Monday 16 Checkered Life co. to good house. Next week; Silbon Big Specialty co.

King of the Mines to fair houses last week at People's Teastre. Monday 16 Soldene Burlesque co, to a packed house.

ness, o. Two johns co. drew a large house and pleases all. After the second act W. O. Petrie was callebefore the curtain and, through Mr. Dresser, presente with a gold-headed came by his Auborn friends. Mr Petrie wittly returned his thanks. Dizey 10.

Petrie wittily returned his thanks. Dixey 19.

OSWE'SO.

Academy of Music (Wallace H. Prisble, manager):
A fair house was well pleased with Held by the Enemy,
Dixey in Adosis more than satisfied a very large
avdience, 73. Jim the Penman 19. Only a Farmer's
Daughter 29. Redmund-Barry co. 26.

PENN YAN.
Opera House (George R. Corawell, manager): Charles
Steadman's Comedy co. In Our Boarding House, 9, to
small but highly pleased audience. Co. 200d.

KINGSTON.

KINGSTON.

Opers House (W. C. Martin, proprietor): Dock-stader's Minstrels, 12, to good houses. The singing and dancing were excellent. NIAGARA FALLS.
Park Theatre (J. J. McIntyre, manager): The
Bishop Comedy co., 11-15, to light business.

Bishop Comedy co., 11-15, to light pushess.

TROY.

Rand's Opera House (E. Smith Strait, manager):

Frank Mayo, five nights and matinee to crowded houses. He was ably assisted by Alice Fisher, J. H.

Taylor and Francis Graham. Jim the Penman 10 21,

AMESTOWN.

Allen's Opera House (A. E. Allen, manager): Ezra Kendall in A Pair of Kids, 12; fair house; good per formance. Marie Prescott to fair and well-pleased audiences, 13-14. Rents-Santley co., 20.

Audiences, 14-14. Rents-Santley co., so.
LOCKPORT.
Hodge Opera House (A. J. Heintz, manager); Elliott and Shepherd's Black Flag co., booked for 9, stranded in Buffalo, so had to cancel their date here. Ward and West's Minstrels. 11, played for the benefit of T. E. Egbert, who was stricken with paralysis while playing with the N. Y. Standard Dramatic co. here about a month ago. Mr. Egbert realised \$224,70

OLEAN.

Opera House (Wagner and Reis, managers): Ezra
Formali, 13, in A Pair of Kids to acrowded house;
pleasing entertainment. Muggs' Landing, 14, to fair
business. Miss Temple and Mr. Walker were very
pleasing.

ELMIRA.

Opera House (W. E. Bardwell, manager): Dixey as Adonis, 11, at advance prices taxing the capacity of the house. He and co. were warmly received. Frank Baldwin, formerly of Elmira, was loudly encored after his tenor solo and responded with a topical song.

Madison Avenue Theetre (Wagner and Reis, managers): House dark week of o. Frank Howe, Jr., advance agent for Versons Jarbeau, was in the city, 10-11, booming Starlight for 18. Bishop Comedy co.,

CANANDAIGUA.

Kingsbury's Grand (S. Kingsbury, managar): Cardia Tuteia in Nas's Acre Lot., q; light but well-pleased house. Russell Bassett in Sam'i of Posen, 1x, did only fairly. Weber Quartet had large artendance. 13. Marie Prescott Only a Farmer's Daughter, Jarbeau and Pat Roomey are booked.

Pat Roosev sie booked.

SYRACUSE.

Wisting Operst House (P. H. Lehnen, manager):
By the Enemy (benefit local order of Elks) drew two
full houses, so is. Russell Bassett in Sam'l of Posen
was lightly attended, 12-14. Diste so-st.
Grand Opers House (Jacobs and Proctor, managers):
N. S. Wood in Walfs of Lew York did a big week's
business, 9-14. This week, One of the Bravest; next,
Leyns: Consaling Posts.

T. Ellis.

Items: Comedian Frank White and his charming wile Lillian spent the past week in visiting friends here. They sail for Europe about June r.—George Sarson, pier of Andrew's Strongoff co., has joined the Waifs of New York co., playing the Jew.

New York co., playing the Jew.

GOWANDA.

New Opera House (I. E. Van Dusen, managers):
Blabop's Muggs' Lauding to a large and appreciative antience, 13. All the parts were well sustained.

UTICA.

Opera House (Joseph W. Chenet, manager): The Two Johns o 11. to large and well-pleased audiences.
Berjamin Maginley, 12-14, in Inshavogue and May Blossom to good business.

ITHACA.

Hilbus Opera House (D. L. Hilbus, manager): Care Tutien in Nan's Acre Lot to good business, 10.
ernona Jarbeau 19. Maria Prescott 20.

MATTEAWAN.
House (W. S. Dibbia, proprietor): Mur-Murphy in Our Irish Visitors gave satistac-

POUGHKEEPSIE. gwood Opera House (E. B. Sweet, manager): and Murphy, 9, to 9 od house. Aiden Bene-monte Cristo, 12, to fair business. Lillian Ken-

ROCHESTER.

ROCHESTER.

ROCHESTER.

Dowling's Never Say Die co drew large audes last week. This week, Two Johns; One of the reat sy sel.

and Opera House (P. H. Lehngn, manager): Russett appeared in Sam'l of Posen 9-10 to redium ness. Mr. Bassett did exceedingly well, and was ported by a fair co. Held by the Esemy attracted wend here sy second houses as 14. Larbesy 31-28.

houses 19 14. Jarbesu 21-22. Business light last week. This week Mme.

era House (J. P. E. Clark, manager): Dixey donis to very large house to. Carrie Tutein in a Acre Lot 11 to light business. J Z. Little's don. 13 to fair business. Scenery and effects ex-

HUDSON.

Ta House (E. Waldron, manager): The Lilsanedy Comedy co, in repertoire, closed successis sengagement 14. Co. good. Miss Kennedy is
r sombrette. clever soubrette.

Item: The Opera House is lighted by electricity

WATERTOWN.
City Opera House (E. M. Gates, manager): Little's
Warld 9 to large and pleased audience. Dixey in
Adols 18. House filled at unusually high prices.

NORTH CAROLINA.

WILMINGTON.
Opera House (James E. Wilson, manager):
Band 12 to a fair house. Performance highly

enjoyed.

DURHAM.
Stoken' Hall (J. T. Mailory, manager): Walter
Kmmerson gave the best concert of the season, 11, to
lieht business. Armstrong and Fitzpatrick's Swiss
Bell Ringers 13; pleasing performance to only fair

COLUMBUS.

Springer Opera House (Theo. M. Foley, manager):
Oran's Comic Opera co., present week in repertoire to
large audiences. The chorus and cast are good.

OHIO.

CHILLICOTHE.

Masonic Opera House (E. Kauffman, manager):
chaffer and Blakely co. 11 to a crowded house. Good

Scharer and Datasy Company of the Company of Comp

Clough's Opera House, May 1.

The Grand (Reist and Dickson, managers): The Kimball Comedy co. entire week to splendid business. By far, the best cheap attraction we have had.

Cues: Considerable interest is centred on the first production of Howard P. Taylor's comedy-drama The Wildow 17.—Every seat in the Grand was rese-wed on the first day of the sale of seats for the Elks' entertainment 16.—Miller and Freeman's Circus, May 2.—Both State Conventions will be held here, and things will be lively, both theatrically and politically.

TOLB DO.

Wheeler Opera House (S. W. Brady, manager):
N. C. Goodwin drew a crowded house 11. Coup's Equescurriculum bal once of the week drew fair houses
People's: Floy Crowell has been the attraction kuring the past week. The new play. Infatuation, is a charming piece. Present week Gus Hill's Novelty co.

Opera House (P. R. Bennett, Jr., manager): Keene in Richelieu 10, to big house at advanced prices. It was the greatest dramatic event in the history of the Opera House and the second greatest dramatic event (Forrest's Jack Cade being the first) in the history of Urbana. The support was very good. The audience was delighted with the performance, and clamor for Keene's return.

Grand Opera House (H. S. Grimes, manager):
Cora Van Tassel 19-14. Popular prices, good co. and
always welcome here. Co. carry rauch special scenery.
U. T. C. co. canceled. Ivy Leaf May 10.
Items. Manager Grimes is highly pl-ased with the
Mirror Annual. He is now making dates for next season.—Portsmouth is proud of Julia Marlowe.

NORWALK.

Gardiner's Music Hall (5 S Levey, manager): Effic Ells'er to big audience to and was well received. Mattie Vickers in The Cherub 14 to big house. The play is only passable.

PIQUA. Opera House (W. G. Conover, manager): Melville Sisters all this week. They opened to good house 9.

Academy of Music (W. G. Robinson, manager):
Duncan Clark's Female Minstrels 9 to a fair house of
men and boys. The performance was so rank that it
even diagneted the gallery. Monroe and Rice in My
Aunt Bridget to to a good house. Support good. A
Night Off 13 to a large house. All of the characters
were well represented.

were well represented.

People's Theatre (Jacob Aberle, manager): Francis
Labadie in Nobody's Child to fair business. This week

A Box of Casb.

A Box of Cash.

Opera House (Miller and Dittenhoefer, managers): Thomas W. Keene's co. in Julius Czsar o, to large house. Joseph Wheelock and Arthur Biliott as Cassius and Bratus, shared the honors with Mr. Keene, who acted the part of Marc Antony. A Night Off played to poor business 10, owing to the Keene attraction the night before; entertainment is funny and pleasing. Nina Willard's co. 18 21; Z tka 23: McIntyre and Heath's Minstrels 24.

HAMILTON.

Music Hall (Hartsfeldt and Morner, managers): A Night Off 4, to fair house. Trizie 7, to light house. Melville Sisters crowded houses 7, week.

Opera House (Hed.ley, Overmeyer and Decher, mangers): Schaffer and Blakely 10, to poor house. T. W. Keene in Orbello 12, to good house. Stevens' Fashion Theatre (Milt Stevens, proprietor): Good business all week.

Andre Opera House (W. P. Howell, manager): Effice Ellsler was greeted with a large house it in Woman Againt Woman. Her support is good and the performance gave satisfaction. Fostoria is becoming a great show towa since Natural Gas was discovered, and Manager Howell is Springfield.

SPRINGFIELD.
Grand Opera House (Fuller Trume, manager): Mc-Intyre and Heath's Minstrels gave a first-class show to medium business y. Thomas W. Keene II in Richard III., to fair house. Barry and Fay amused fair-sized audience 19. Co. fair. The play is not good. Reuts-Santley.co.

Black's Opera House (Samuel Waldman, manager) French Opera co. 5-7, to fair business. The finest mu-sical treat this city has enjoyed for some time. Night Off so-ar.

Off so-st.

Items: E. M. Hurd, of the Paul Kauvar co., is at his home in this city —Manager Waldman, of Black's, benefits so. A Night Off is the attraction.—Anna Bovd, of the Keene co., was entertained at the residence of Dr J. M. Miller, this city.—Manager Trump, of the Grand left for Paris 19.

STEUBENVILLE.

City Opera House (Koseman Gardner, manager):
McIntyre and Heath's Minstrels 11, to fair-sized andence; first-class entertal.ment.

Opera House (J. H. Miller, manager): McIutyre and Heath's Minstrels o, gave acceptable performance to a well filled house. Night Off co. 19.

Shawhan's Opera House (E. B. Hubbard, manager):
Mattie Vickers to good house 13, and gave satisfaction.
LIMA.
Faurot's Opera House (G. E. Rogers, manager):
Monroe and Rice in My Aunt Bridget 9, to good business. Effic Elisler in Woman Against Woman 13, to a large and delighted audience. The co. was a good one throughout.

PENNSYLVANIA.

WARREN.

Library Hall (Wagner and Reis, managers): Ezra

Kendall gave a finished representation of Jiles Buttons
in A Pair of Kids to. Both play and characters seem
to have given satisfaction. Fair audience; very rainy
night. Helene Adeli comes soon.

TAMAQUA.

Allen's Opera House (L. H. Allen, manager): Muldoon's Picnic II to a medium house. Passion's Slave

94.

Opera House (Hempstead and Honeywell, managers) Robert Downing, with fine support, played Spartacus 11, to fair house. The work of Henry Aveling was admired, as was also Mattie Earle and Henrietta Crosman, who, besides being especially good, are also fine looking women.

man, who, besides being especially looking women.

ERIE.

Park Opera House (Wagner and Reis. managers):

Ezra Kendall in A Pair of Kids to good business o. Nat Goodwin in Lend Me Five Shillings and Turned Up to to good house. Helene Adell 16, week.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Robert Downing gave his superb performance of Spartacus 10 to a very enthusiastic audience, and was called before the curtain several times. Henry Aveling shared the honors of the evening with his xar. The support was exceptionally good. As You Like It to a good andexceptionally good. As You Like It to a good andexceptionally good. As You Like It to a good andexceptionally good. As You Like It to a good andexceptionally good. honors of the evening with his Mar. In a support was exceptionally good. As You Like It to a good and ience us, by Marie Prescott and support. Miss Prescott did not have he change to display her rare ability, but she made a most acceptable Rosalind. Mr. McLean left a most favorable impression.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Dizey in Adonis o to very large business, and pleased every-body. E. H. Sothern in The Highest Bidder 13"14 to light business. He is well supported and gives a very pleasant entertainment.

light business. He is well supported and gives a very pleasant entertainment.

READING.

Academy of Music (John D. Mishler, manager): Versoon Jarbeau and co. in Starlight, 10-11, was received by large and enthusiastic andiences. Wages of Sin 22 to large house; performance good. Robert Mc-Wade gave two performances of Rip Van Winkle 14 to large houses. Itm the Penman so; A Pair of Kids 33; Military Midgets 24.

Grand Opera House (George M. Miller, manager): The Highest Bidder to a large audience 11; performance good. The co. is unusually strong. James H. Wallick produced Cattle King to good houses 13-14. Passion's Slave 19-21; J. Z. Little in The World 26-27.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Muldoon's Specialty co. to a fair house 13; performance same. Oliver Byron 16; John Thompson May 5-6.

G. A. R. Opera House (John Thompson May 5.6.
G. A. R. Opera House (John F. Osler, manager):
Ada Gilman co. to small business 9-14. The star is
very clever, and her support is fair. My Aunt Bridget
co. 22; Henry M. Price co. 24 88; Marie Prescott
May 2.

May 2.

LANCASTER.
Fulton Opera House (B. Yecker, proprietor): Prof.
Bristol's Equescurriculum drew large houses week of
9. Fine band accompanies.

BEAVER FALLS.
Sixth Avesue Theatre (C. W. Rohrkaste, manager):
Robert Downing in 1 he Gladiator to packed house 14.
Weston Brothers in The Ways of the World gave good
performance 9-10 to small audience. Keep It Dark 23.
Opera House (C. B. Foster, manager): Sparks
Brothers' Specialty C2. underlined for 27,

WILLIAMSPORT.

WILLIAMSPORT.
Academy of Music (villiam G Kiliot, manager);
Louise Arnot week of 9, 10 repertoire, to fair business and appreciative audiences; co. good. Monroe and Rice 21; Kittle Rhoades 23, week.

and appreciative audiences; co. good. Monroe and Rice si; Kittle Rhoades 33, week.

NEWCASTLE.

Opera House (R. M. Allee, manager): Mari Prescott co. in Brutus 9 to light business. Owing to illness Miss Prescott was unable to appear, her part being taken by Miss Timberman. McIntyre and Heath's Minstrels 13; business and performance fair.

Park Opera House (K. M. Richardson, manager): Robert Downing in The Gladnator drew (air-sized audience 12. Star and support good.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Nat Goodwin in Lend Me Five Shillings and Turned Up to a crowded house. Supporting co. good.

FRANKLIN.

Opera Hous: (J. P. Keene, manager): Marie Prescott 10 is to refued audiences. Muss Prescott's Galatea was a fine portrayal, as was also Mr. McLean's Brutus. A Cold Day 30; Keep It Dark 38.

WILKESBARRE.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): The Highest Bidder 12 to large and delighted house, C. B. Bishop as Bonham Cheviot was received with great applause. Versons Jarbeau in Starlight 13-14; a combination of good and bad. Monroe and Rice 19; Little's World 21; Carrie Tutein 23 24; Passion's Slave 27.

Opera House (B. C. Pentz, manager): Wages of Sin 14 to only a fair house; very meritorious performance. Pair of Kids 27.

BUTLER.

Opera House (John S. Campbell, manager): The Sparks Brothers' Comedy show 11 to fair business.

Item: Daring the enforcement of the sparks of the statement of the sparks of the statement of the sparks.

risher's Cold Day co. 18.

Item: During the performance Wednesday evening smoke was seen rising from the bisement of the Opera House. The thought of fire ran through the audience like electricity, and a panic was avoided by the timely appearance of Mr. Miller, who assured the audience that there was no dauger. In case of fire our Opera House is very badly arranged to permit a large audience to escape on short notice.

SHARON

to escape on short notice.

SHARON.

Carver Opera House (P. F. Davis, manager): Helene
Adell opened a week's engagement o in A Night in
Rome to a packed house, and continued to draw well all
week. Her support was far above the average. Joseph
Adelman and J. L. Wooderson deserve special men-

NORTH EAST.

Short's Opera House (T. W. McCreary, manager):
Florence J. Bindley Dot co. 12-14 to good houses. Miss
Bindley gives a delightful entertainment and has able
support.

EASTON.

Opera House (John Brunner, manager): E. H.
Southern in The Highest Bidder 30 to a splendid house.
Belle Archer was received with great enthusiasm and
numerous floral offerings.

Lehigh Threatre (L. F. Walters, manager): Haywood and Moore's specialty co. o-10, to deservedly poor business. Robert McWade 12 to fair business. Next, The Cattle King 13-14.

Cattle King 13-14.

MORRISTOWN.

Music Hall (Wallace Beyer, mauager): Chip o' the
Old Block to large business o-10. Satus actory performances. Wallack's Ca.tle King 19 to fair business.

TENNESSEE.

TENNESSER.

NASHVILLE.

The Grand (Anglim and Haile, manager): Pete F, Baker in Chris and Lena played to moderately successful business all the week. Nellie Free 16 week.

It ms: The Vendome was closed nearly all week — Eugene Rubinson, manager of the New Orleans and Memphis Museums, so nt several days of this week here on business connected with his proposed "flusting theater," about which so much has been written in the papers.—The indications are that the Masonic will go beging for a tenant for next season. I am reliably advised that Manager Anglim does not want it again. He has associated with him now L. C. Haile and together they will devote all their time and attention to the Grand, which they have leased.—Manager May keeps his house open day and night.—Manager Milsom tells me his booking for 1888 9 is progressing splendid,—Pete Barker says after this season he will drop Chris and Lena and take up The Emigrant again. KNOXVILLE.

This week has been bare of attractions. Our people

are living on the premise of Gilmore's Band about

New Opera House (Paul R. Albert, manager):
Nellie Free co, at popular prices entire week to large andiences. Good co. They now produce only legitimate plays, and are meeting with success. Lotte Church co, week. It is rumored that the Casins, our Summer theatre, will open its doors about the 15th of May.

TEXAS.

SAN ANTONIO.

Grand Opera House (Ernest Rische, manager):
Milton Nobles and co. 6.8 to fair business, in From Sire
to Son, Love and Law and Phonair. Supporting co.
good. Joseph Jefferson 21, to a large and fashionable
andience. This was his first appearance.

Garland Oper House II. P. Garland, manager):
Milton and Dollie Nobles in From Sire to Son to a fairs zed audience to. Performance excellent.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Joseph [rfferson in Rip Van Winkle to a crowded house q. Mr. Jefferson's impersonation is familiar to all, and suffers no changes with time. The supporting co. is capable.

TYLER
Albertson's Opera House (C. Albertson, manager);
A full house greeted Levy, 10, despite the advance in prices. Ullie Torbett is supert to a the violin. Edith Pond's recitations too't well.
Query? John Templeton's advance is billing the town for Hermine 17) but English-like drops the H when speaking of it. Has he a permit to play Ermine or is he pirating?—Work on our new opera house goes ou.

SAN ANTONIO.

The lease for the Opera House was given last night to Thomas Mullaly, his bid being the highest, \$0.180 for the two years. Macager Riche's bid was only a few hundreds lower. Mr. Mullaly is well known to theatrical people. It is understand that Mr. Rische will be associated with him in the management.

Opera House (R. E. Co.k. management.

Opera House (R. E. Co.k. manager): Adelaide Randal Opera co. 11-12 to poor houses. Co. and performance excellent, and deserving of a better patronage.

Burke's Equescurriculum, 13, to good house. Performance good.

SHERMAN.

Sherman Opera House (L. A. Maver and Co, manager): New Orleans Juvenile Opera co. o-10. in a repertoire, to small audiences. The children deserved better treatment, for they gave cred table entertainments. Joseph Jefferson 14; tickets have been raised to \$2.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager):
Home Dramatic Club held the boards 3 7, with matinees
6-7, to immense houses. Mrs. James Brown Potter two
nights this week. Prices twenty five cents in advance
on regular. There will be good houses, but no rish.

Walker Opera House: A local co., including Phil.
Margetts, an actor of some years, opened this house for
the first time in many months, presenting Willow Copse
5-7. Business light.

VERMONT.

BURLINGTON.

Howard Opera House (W. K. Walker, manager):

Hardon Brothers 9 in Voyage en Suisse to large

VIRGINIA.

NORFOLK,
Academy of Music (W. H. Sherwood, manager):
Mansfield with a fine co. did a splendid business 9-10.
The Main Line co. to good business 13-14—closed this

The Main Line co. to good business 13-14—closed this week.

Opera House (R. J. Taylor, manager): Sam Kelly in After Seven Years and a Shadow Detective is testing the capacity of the house.

Item: Gilmore's Band had full houses while here.

RICHMOND.

Theatre (Mrs. W T. Powell, manager): Richard Manifeld opened a four nights' engagement 11 in A Parisian Romance to a good house. Dr. Jeykill and Mr. Hyde 19-14 to packed houses. Monsicur was given 13. Taken in fole it was a successful closing of the season at this house. Mrs Powell may feel congratulated, for she has fully succeeded in giving the finest attractions attainable.

tions attainable.

Academy of Music (Thomas G. Leath, manager):
Alice Allen in The Main Line, etc., 10-15 to only fair
business. Theodore Thomas and Emma Juch 28.
Opera House: (Closed)
Comique (W. W. Taylor, manager): Business good
past week; variety performance.
Musee (C. S. Thompson, manager): This house continues to hold its own with very good attractions.

Linues to noid its own with very good attractions.

LYNCHBURG.

Opera Hous: (T. H. Simpson, manager): Gilmore's band gave two delightful concerts, 10. Owing to very heavy rain only a small attendance at the afternoon concert, but in the evening the house was packed from pit to dome. The season here is drawing to a close. McNish, Johnson and Slavin May 2.

PETERSBURG.
Academy of Music (Charles P. Curtice, manager):
House closed last week, Main Line, 9, to small audience. Performance fair. Bookings very light balance

of season.

Item: The Fifth Musical Festival of Virginia and
North Carolius will be held in this city beginning May
8, continuing for four days. WASHINGTON TERRITORY.

SEATTLE.
Frye's Opera House (George F. Frye, manager):
Haverly's Minstrels played to good business 6-7. Wessei's Dramatic co. 10-13. Manager Frye expects to have Fanny Davenport, Frderick Warde and Charles Dickens on the boards here in the near future.

WEST VIRGINIA.

WHEELING.

Opera House (F. Riester, manager): McIntyre and Heath's Minstrels 10; very ordinary entertainment; business light. Barry and Fay 14 filled the house at both matinee and evening performance. J. K. &mmet

Grand Opera House (O. C. Genther, manager): fer and Blakely Novelty co. 13-14, filling the house at each performance, and giving good varity show. Keep it Dark 18-20; Edith Sinclair 23-25; Hattie Barnard-Chase 26-28.

WISCONSIN.

MILWAUKEE.

Academy (Iacob Litt, manager): The only event of interest during the past week was the production of Professor Is. H. Thiele's new operetts, Fort Caramel, which received its initial performance 13. The opera contains many pretty melodies, the choruses being especially effective; the libretto is bright and witty. The first production was received with much favor, and the co. gave a remarkably smooth first performance. During the intermission between Act 1 and 2 Professor Thiele was presented with a very handsome baton by the Elks, at whose late benefit he so ably lent his services.

Pa'ace I heatre (O. F. Miller, manager): Mme, Neuville's Boy Tramp co, has attracted good-sized audiences. ville's Boy Tamp to. Bastractes good-liked and iences. People's (John S. Raynor, manager): Lilly Hall's Burlerque eo to good business.

Museum (J. T. Sandin, manager): The Old Maids' Convention and the usual variety stage shows have been well patronized.

Grand Opera House (H. L. Wheeler, manager):
Rentrow's Musical Comedy co. drew fair house 7 Performance very unsatisfactory. Gus Williams 10; Lizzie Evans 25.
Item: E. M. Dasher, agent for Gus Williams' comb., was in town 12. His co. is now playing direct to 'Frisco.

MADISON. MADISON.

Turner Opera House (Smith and Straslispka, managers): Chicago Opera co. 12-14, drew only fair-sized audiences; probably would have been larger had not two largely atten ed home talent entertainments takes place. Wilson and Rankins's Minstrels 20; Bunch of

Keys 23. Keys 33.

LA CROSSE.

McMil an Opera House (George Russell, manager):
The Bayse and Davis Dramatic co, week of 9, to a big
business at popular prices. Charles Dickens, Ir. in
readings from "Dickens" had a jammed house 7 and
gave satisfaction.
Items: Manager Russell has been very ill for the past
two weeks but is now improving — E. G. Rodolph, m.n.auer of the Milwaukee Grand, was in the cty 10.—C. F.
Thompson and Madge Heath were married 1s.

Children Fall 18.

CHIPPEWA FALLS.

Opera House: Edwin Stuart's co. finished a week's ngagement 7. Good business.

CANADA

Grand Opera House (O. B. Sheppard, manager):
Erminie drew well this week. Annie Cora Read as
Erminie and Fred Solomon as Cadieux came in for
much applause. Emma Abbot three nights 16 18.
Toronto Opera House (Shaw and Jacobs, managers):

Peck's Bad Boy did a large business. There are some very clever people in this party, but the play is very thu. Turner's Under the Gaslight this week.

Items: The Carrano Concert co. will be at the Pavilion 19. May Brookyn, of the Jim the Penman co., was banqueted while here by some of our leading society

Grand Opera House (John H. Davidson, manager):
Mr. and Mrs. G. S. Knight in Over the Garden Wall o
played to a packed house, it being Manager Davidson's
benefit. During the performance Mr. Davidson was
called before the currain and presented by Mr. Knight,
on behalf of the attaches of the theatre, with an elegant g.ld headed cane. Mr. Davidson replied in a few
pleasant remarks.

pleasant remarks.

CHATHAM.

Grand Opera House (P. Rutherford, manager): Redmund Barry is in Herminie, to small audience. Mr. Redmund and Mrs. Barry drew forth rounds of applause, and received several calls.

MONTREAL.

Academy of Music (Henry Thomas, manager): Iim the Penisan o, week, to good business though not nearly so good as the attraction merited. It is one of the best all round cos, that has visited the Academy this season. This week, Erminie: next Held by the Enemy.

Theatre Royal (Sparrow and Jacobs, managers): Under the Gaslight o, week, to large business. This week, Hattie Bernard Chase in Rags. Next, J. J. Dowlin Never Say Die.

in Never Say Die.

HALIFAX.

Academy of Music (H. B. Clarke, manager): The Gilbert Opera co, of Boston, closed a successful two weeks' engagement 14.

HAMILTON.

Grand Opera House (Thomas kiche, manager): William Redmund and Mrs Barry, supported by a small but meriturious co. in Herminie, 13-14, to fairsized audiences. It deserved better houses. In the cast G. R. Spraque and Fanny B. Sprague are worthy of mention. Nat. C. Goodwin 26 27.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their airbance dates every week, masling them in time to reach us on Menday. DRAMATIC COMPANIE'.

DRAMATIC COMPANIS'.

A. M. PALMRI'S JIM THE PENMAN (Western co.):
Philadelphia April 16—two weeks.

A. M. PALMRI'S JIM THE PENMAN (Southern co.):
Troy N. Y.. April 19-21. Schenectady 23. Cuboes 24.
Hudson 25. Poughkeepsie 26, Yonkers 27, N. Y. City
30—week.

A NIGHT OFF (Børtram-Bu bidge) Co.: Newark O.,
April 19. Springfield 20. Urbana 21. Cincinnati 23—
week; St. Louis, Mo., 3—week; Springfield, Ill., May
7, Decatur 8, Danville 9, Lafayette, Ind., 10. Logansport 11. Fort Wayne 12, Toledo, O., 14—week.
A. L. WILBUR COMEDY CO.: Sagramento, Cal., April
23—week.

week; St. Louis, Mo., 33—week; Spilingfield, Ill., May 7, Decatur 8, Danville 9, Lafayette. Ind., 10, Logansport 11. Fort Wayne 12, Toledo, O. 14—week.

A. L. WILBUR COMEDY CO.: Sagramento, Cal., April 21—week.

ADA GRAY CO.: St. Louis, Mo., April 16—week; Chicago, Ill., 22—week; Toledo, O., May 6—week; Buffalo, N. Y., May 14—week.

ARTHUR REMAN CO.: Chicago, Ill., April 16—week.

ARTHUR REMAN CO.: Chicago, Ill., April 16—week.

ARTHUR REMAN CO.: Chicago, Ill., April 16—week.

April 6—week; Mashua, N. H., 23—week; Fitchburg, Mass., 30—week; Chelsea, May 7—week; Salem 14—week; Lynnsu—week, and close.

ABREV SU. T. C.: Easthampton, Mass., April 20, Northampton 21, Greenfield 23, Keene, N. H., 24.

Annue Pixley: Los Angeles, Cal., April 20, Northampton 26, 27, Maysville 28, Portland, Ore., 30—week; Victoria, B. C., May 7-9, Seattle, W. T., 10—11, Yakima 12.

A. M. BARRON CO.: Kendaliville, 1nd., April 16—week.

A POSSIBLE CASE CO.; N. Y. City April 30—week.

A POSSIBLE CASE CO.; N. Y. City April 30—week.

A GRASS Willow Co.: Mount Carmel, Pa., April 19, Shenandoah 20-21.

A GRASS Willow Co.: Middletows, Ct., April 19, Dubuque 20, Davenport 21, Peoria, Ill., 23, Springfield 26, Bloomington 25, Terre Haute, Ind., 26, Indianapolis 27-28. Lafayette 30, Ft. Wayne May 1, Kalamazoo, M.ch., 2, Grand Rapids, 3, Bay City 4, East Saginaw 5, Ann Arbor 7, Springfield, O., 8, Dayton, Louisville, Ky., 10—13, Brooklyn, N. Y., 14—week, and erd of grand tour.

BALDWIN & MELVILLE CO.: Parkersburg, W. Va., 4, April 16—week; Galipolis, O., 13—week; Charleston, W. Va., 20—week; Unusland Minn., April 19, Expin 21, Chicago 23—indefinite.

BONTH THEATRE (G. W. Lowe's) Co.: Mankato, Minn., April 19, Expin 21, Chicago 23—indefinite.

BAD BOY Co. (Grenier's): Owosso, Mich., April 20, Expin 21, Chicago 33—week; Kansas City, Mo., 30—week; Charleston, Sp. Chicago, 111., 7—week.

BOY TRAMP (Mme. Neuville's) Co.: Rockford, Ill., April 19, Expin 21, Chicago 33—week; Keek Wing 23—week; Morris 23—25, Batavia 26–28, Joliet 30—week; Brooklyo, Co.: Ror

30-May 5, Italianapolis may 7—wees.
BISHOF'S COMBOV CO: Hornellaville, N. Y., April 19-21, Elmira 33-week; Buffalo 30-week; Erie, Pa., May 7—week.
Chip o' the Old Block Co.: N. Y. City April 16—week; Brooklyn, E. D., 33—week.
Conrad the Consair (E. E. Rice's) Co.: Washington April 16—week.
Charles Erin Verner Co: Chicago April 16—week.
C. T. Ellis: Albany, N. Y., April 16—week.
Cattle Ring (J. H. Wallick) Co.: Shenandoab, Pa., April 18-19, Methlehem 30-31, Baltimore 33—week;
Civil Service Co.: Ciccionati, O., April 15-week;
Civil Service Co.: Ciccionati, O., April 15-week;
St. Louis, Mo., 22-week; Chicago, Ili., 39-week;
open May 7—week; Baltimore 14—week; Washington 31-week; Boston 38—week; Brooklyn June 4-week.
Clare Amorris: N. Y. City April 33—week.
Chare April 16-week.
Dank Secart Co.: Roston April 16-week.
Dank Secart Co.: Roston April 16-week.
Dan'l Sulliv: Brooklyn, E. D., April 16-week.
Dan'l Sulliv: Brooklyn, E. D., April 16-week.
Dan'l Sulliv: Brooklyn, E. D., April 16-week.

DENMAN THOMPSON: Brooklyn April 16-two weeks;

DENMAN THOMPSON: Brooklyn April 10—two weeds, Boston 20-May 12.

DALYS' Urside Down: Jersey City April 16—week; N. Y. City 23—week and close of season.

EFFIR ELISLER: Chicago April 16—week.

EVANGELINE Co.: N. Y. City, April 16—week; Providence, R. I., 23—week.

EVANS AND HORY Co.: Chicago April 16—week; Lincoln 23 25. Cneyeane, Wyo., 30, Los Angeles, Cal., 30, S. Gramento May 7 8; Stockton 0, St. Jose 10, Oakland 11-12. San Francisco 14—week.

EARLY BIRDS (Fitzgerald) Co.: Baltimore April 16—week.

Oaviand 11-12. San Francisco 14—week.

EARLY Birds (Fitzgerald) Co.: Baltimore April 16—week.

EARLY Birds (Lester and Allen) Co.: New Orleans
April 9—two weeks; Galveston, Tex., 33-34, Houston
35, Brenham 36, Austin 37, San Antonio 38 39, Waco EDMUND COLLIBA'S Co.: Paterson, N. J., April 16-

Week.

EMMA WELLS' Co.. Berlin, Can., April 16—week.

EDWIN ARDEN'S (Eagle's Nest) Co.: Season close

EDWIN ARDEN'S (Eagle's Nest) Co.: Season closes at Baltimore April 31.

EUNICE GOODRICH CO: Plattsmouth. Neb., April 19-21.

Omaha 33—week. Lincoln 31—week; Atchison, Kan, May 7—week: Leavenwortn 14—week; Topeka 31—week; Wichita 38—week; Winfield June 4—week. FLOV CROWELL: Grand Rapids, O., April 16—week; Kalamazoo 33—week; Chicago 30—two weeks.

FRANCIS LABADIE NOBODY'S CHILD CO.: Carrollton, O., April 19, Monroeville 24, Bellevue 27, Tiffin 38, F. Catoria 30.

FLORENCE HAMILTON (My Husband) Co: Sedalia, Mo., April 19, Fort Scott, Kas., 20, Nevada, Mo., 21, Lamar 23, Springfield 24, 1001in 25, Parsons, Kas., 26, Ottowa 27, Lawrence 38, Leavenworth 30, Atchison May 1, Topeka 3, Manhattan 3, Clay Centre 4, Harrington 5. son May 1. Topeka 2. Manhattan 3. Clay Centre 4. Harrington 5. FRAD. WAPDE Co.: Portland, Ore., April 23—week; San Francisco 30—two weeks. FANNIE DAVENPORT Co.: N. Y. City March 3—indefinite.

FANNIE DAVENFORT CO.: N. V. City March 3—indefinite.

FRANK I. FRAYNE'S CO.: Philadelphis, Pa., April 16

—week; Brooklyn, N. V., 23—week; Albany 30—
week; Syracuse 7—week; Rechester 14—week.

FLORENCE BINDLEY CO.: Akron, O., April 15—week;
Cinc noati 23—week; Indianapol.s, Ind., 30—week;
Buffalo, N. Y., May 4—week.
FELIX VINCENT CO.: Wabpeton, D. T., April 16—
week; Fergus Falls, Minn., 23—week.
GERALDINE CO. POTLAND, Ore, April 19—week;
GRAY AND STRPHENS: Hoboken, N. J. April 16—week.
GULDEN-ROBINSON DRAMATIC CO.: Decatur, Ill., April
16—week; Itilikboro 23—week; Mattoon 30—week;
Greencastle, Ind., May 7—week; Mattoon 30—week;
GUS WILLIAMS CO.: Waussu, Wis., April 19, Eau
Claire 20, Winona, Minn., 21, Dubuque, Ia., 23, Cedar
Rapids 24, Ottumwa 25, Council Bluffs 26, Omaba 27,

GRANAM-KARLE CO.: Ryban, O., April 23—week; Val

28
GRAHAM-EARLE Co.: Bryan, O., April 23—week; Valparaiso, Ind., May 7—week; Goshen 14—week;
Michigan City 21—week; Frankfort 28—week;
Kocheter, June 6—week, and close of season.
GOOD News Co.: Cleveland, O., April 16—week,
G. S. KNIGHT: Chicago, April 16—week; Minneapolis
30-May 1-2, St. Paul 3-3.

GRRMAN DETECTIVE (Frank S. Davidson) Co.: Coreling, N. Y., April 30, Addison 31, Canisteo 23, Welliswille 22, Bolivar 25, Friendship 36, Angelico 37, Cuba 38, Allagany 30.

GRORGIE HAMLIN CO.: Tracy, Minn., April 16—week. Hald by 178 Kenny Co.: Baltimore April 16—week. Hald by 178 Kenny Co.: Baltimore April 16—week. Hold in the Ground (Hovt) Co.: St. Leuis, Mos. April 16—week. Louswille, Ky., 29 25, HAMLONS' (Voyage en Suisse) Co.: Lowell. Mass., April 19, Lawrence 30, Haverhill 18, Boston 32—week! Worcester 40, May 1, Pro-idence, R. I. 2—3, Chelsea, Miss., Abril 30-31, Springfi-16. Mass., 32-35, Worcester 30 28, Hawerhill 40-May 2, Manchester, N. H., 35, Lawrence, Mass., 38, Chelsea, 910, Lynn 311 39, Montreal 14—week, and close of a asson. HATTIE BERNARD-CHASE CO.: Montreal, Que., April 16—week; Chicinonati 39—week; Louisville, Ky., May 7—week; Indianapolis 14—week; Chicago 21—weeks HELEN BLUTHE CO.: Louisiana Mo., April 19, Springfield, Ili., 20-21, St. Louis, Mo., 22—week; Litchfield, Ili., 20. Decatur, May 1, Champaign 2, Danville 3, Crawfordsville, Ind., 4, Greencastic 5, Clacinnati 6—week.

held, Ili., 30. Decatur, May 1, Champain 19, Danville 3, Crawfordsville, Ind., 4, Greencastie 5, Cincinnatio—week.

Hearts of Oak (Herne's): Springfield, Mass., April 10 Worcester 80 11, Providence, R. I., 13-15, New Haven. Ct., 36-38, and close of season.

Hattir laving Co.: Marietta. Wis., April 16—week. Hon and Sprichaty Co.: N Y. City April 16—week. Wis., Hon and Sprichaty Co.: N Y. City April 16—week. Warren 33—week; Jamestown, N. Y., 30—week; Bradford, Pa., May 7—week; Hornellaville, N. Y., 14—week; Elmirs 11—week; Oten 15—week.

Highest B.dd. Brooklyn, W. D., April 16—week; Newark, N. J., 33—week; Brooklyn, E. D., 30—week; Boston, May 1—thre weeks.

Ivy Leaf Co.: New London, Ct., April 30, New Haven 50 21, Philadelphia, Pa., 23—week; Pittsburg 30—week.

Irnnie Caler Co.: Centralis, Ill, April 16—week.

J. O. U'Connor Co.: N. Y. City, April 36—week.

J. O. U'Connor Co.: N. Y. City, April 36—week.

J. D. Wiling Co.: Troy, N. Y., April 36—week.

John S. Clarke: Philadelphia, Dec. 36—indef. 200-200.

Julia Anderson Co.: Westerly, R. I., April 39, New-

JOHN S. CLARKE: Philadelphia, Dec. 26—indef. 2005.

JULIA ANDERSON CO.: Westerly, R. I., April 19, Newport 20, Canton, Mass., 3r., Hartford, Ct., 23-25, Wallingford 26, Bristol 27, Willimantic 28.

JANAUSCHEK: Boston, Mass., April 16—three weeks.

J. H. K. BAARE: Mexico. Mo., April 19, Columbus 20-25.

JAMSS U'NBILL CO: St. Paul, Minn., 16—week; Minneapole, 23—week; Peul, Minn., 16—week; Minneapole, 23—week.

J. K. EMMET CO: Pittsburg, Pa., April 16—week, Joseph Murphy: Mariboro, Mass., April 19, Salem 20-25, Taunton 26, Fal River 27-28, Harlem (N. Y. City) 26—week

JOHN A. MACKAY'S POP CO: Louisville, Ky., April 19, Indianapolis 20 24,

JEMNIE KIMBALL'S MAM'ZELLE CO.: Cleveland April 16—week: Detroit 29—week, and close of season.

JOHN DILLION (Wanted the Earth) Co.: La Cross, Wis., April 19. April 19.

JAMES-WAINWRIGHT CO: N. Y. City April 16-two

JAMES-WAINWRIGHT CO: N. Y. City April 16—two weeks.

J. SH S. MURPHY: McPherson, Kas., April 19. Topeka 21. Warrensburg. Mo., 24. Marshail 26. Lousinan 26. Carlinville May 1. Bloomingfon 3. Engliswood 5. KATE CLAXTON CO.: Indianapolis, Ind., April 19. 22. Chicago 32—week.

KINDERG RTEN (Stanley-Macy) Co.: Philadelphia. April 16—week; Albany, N. Y., 33—week; Syracuse 30—week; Rochester May 7—week.

KEEP IT DARK CO: Wheeling. W. Va., April 19. 22. Williamsport, Pa., April 19. 22. Week.

KATIE PUTNAN CO.: Memohis, Tenn., April 19. 25. LILLIAN LEWIS CO.: Chicago April 0—two weeks; Cin-

LILLIAN Lawis Co.: Chicago April 9—two weeks; Cincinnati s3—week; Cleveland 30—week; Detreit May

LILLIAN LEWIS Co.: Chicago April 9—two weeks; Ciscinati sy—week; Cleveland 30—week; Detreit May 9-13.

Lyons Comedy Co: Bluffton Ind., April 16—week.
LITTLE PUCK (Frank Daniels') Co.: Liscola, Neb., April 19, O.: has so st., Denver, Col., st—week; Colorsdo circuit to—week.

LOUISE POMEROY: New Brueswick, N. J.. April 16—week.
LOTTA CO.: Brooklya, K. D., April 16—week.
LOTTA CO.: Brooklya, K. D., April 16—week.
LOTTA CO.: Brooklya, K. D., April 16—week.
LIZZIE EVANS: Stillwater, Misn., 19, Duluque, Ia., 30, Davesport May 1, Ceder Rapids s. Okasioons, Des Moines 4-5 Fort Dodge 7, Le Mars 8, Sione City 7, Omaha, Neb., 10-11, Denver, Col., 14—week; San Francisco Juse 11—July 18—18.

LITTLE NUGGET: New London, Ct., April 19—ro, Springfield, Mass., 21, N. Y. City 39—week; Mattead 30—week.
LITTLE WORLD CO.: Carbadale Pa. April 18—peo.

MATTE GOODRICH Co.: Selma, Ala., April 19, Montgomery 23-21.

MRS, LANGTRY: Houston, Tex., 19. San Antonio so-er.

MAIN LINE (W. L. Allen's) Co.: Washington, D. C.,

16-week; N. Y. City 23-week; Pittsburg 30-week;

Chicago May 14-week; Milwaukee 88-week; St.

Paul June 6-week, Minneapolis 11-week.

MILTON NOBLES: Hot Springs, Ark., 19, Little Rock

20. Pine Bluff 21.

MARIE PRESCOTT: Seneca Falls, N. Y., April 19. Ithaca

20. Certland 21, Binghamton 29-24, Bath 25-26, Corsing 27-28, Williamsport, Pa., 20-May 1. Shamohin 2-3,

Snenandeah 4-5, Philadelphia 7-week.

MYSTRY CPA HANSOM CAS Co.: Brooklyn, E. D.,

April 16-week.

MAGIC TALISMAN Co.: Detroit April 16-week; Chicago 23-week. 93-week, Muggs' I anding Co : Middletown, Ct., April 97-28. Mazulum (Imre Kiralty) Co : Baltimore, Md., April

16-week.

MODJESKA Co.: Washington, D. C., April 16-week.

MONT CRISTO (Benedict's): Chicopee Falls, Man April 10. Ware 20. Webster 21. Boston 27 week
MATTIE VICKERRS' Co.: Cleveland, O., April 16—week;
Indianapolis 29—week.
Maggie Fielding Co.: Sioux Falls, Dak., April 16 week. MARGARET ST. JOHN Co.: Kansas City, Mo., April 16

week.

MAGGIR MITCHELL: Providence, R. I., April 16—week;
Attieboro, Mass., 23, I.yan 24. Salem 25, Chelsen 26,
Amesburv 27, Portsmouth, N. H., 28.

MURRAY AND MURPHY: Boston April 16—week; Troy,
N. Y., 23, Rome 24, Oncida 25, Syracuse 26 27, Dankirk 28, Erice, Pa., 30, Titusville May 1, Off City 2,
Ashtabula, O., 3, Youngstown 4.5, Pittsburg 7—week. Ashtabula, O., 3, Nongatown e.s. Financial week.

Mora Co: Oneonta, N. Y., April 16—week.

Minnig Maddern Co.: Boston April 26—week.

Mewron Bers's (Lost in London): Philadelphia April 16-31, Baltimore 31-35, Wilmington 26-38, N. Y. City 30-May 5.
NATURAL GAS Co.; Boston April 16-two weeks; N. Y.

NATURAL GAS LO.; BOSLOR APRIL 10—100 WEERS; A. S. City May 1—indefiaite.

N. C. GOODWIN: Chicago April 16—week; London Mills 23. Hamilton, O., 27-28.

NEGRUTTO CO.: Webb City, Mo., April 16—week.

NELLIE FREE CO.: Nashville, Tenn., April 16—two weeks.

NIMA WILLARD Co.: Manafield, O., April 18 22.

OLIVER BYRON: Lancaster, Pa., April 19, Trenton, N. ONE OF THE BRAVEST Co.: Syracuse, N. Y., April 16-

WEEK.
ONE OF THE BRAVEST (Hussar's) Co.: Middletows, Ct., April so.
ONE MAN AMONG A MILLION Co.: Louisville, Ky., ONE MAN AMONG A MILLION CO.: LOSISVILLE, My., April 16—week.
OUR BOARDING-HOUSE CO.: Boston April 16—week.
ONLY A FARMEN'S DAUGHTER Co.: Cansedaigus, N.
Y., April 19, Auburn 30, Fulton 31, Oswego 33, Palaski
34, Poughkeepsie 35, Newburgh 36, Sing Sing 37,
Yonkers 38.

94. Poughkeepsie 25, Newburgh 26, Sing Sing 27, Yonkers 28.

OLIVER W. WEIN CO.: Hummelstown. Pa., April 19, Annville 20, Myerstown 21, Manbeim 23.

PROPLE'S THEATER (Hill) CO.: Naugatuck, Ct., April 16—week. Birmingham 23—week.

PROPLE'S THEATER (J. C. Rockwell) Co.: Peterboro, N. H.. April 16—week.

PAIR OF Kt. 5 (Keadai) Co.: Elmira. N. Y., April 16, Williamsport, Pa., 17, Sunbury 18, York 10, Columbia 30, Harrisburg 21, Reading, 23 24, Ashland 25, Scranton 26-27, Binghampton 28.

PATTI ROSA Co.: Deaver, Col., April 16—week; Colorado Springs 23, Pueblo 24-25, Leadville 26-28.

PREK'S BAD BOY (Atklissor) Co.: Tarrytown, N. Y., April 19, Sing Sing 20, Nyack 21, Newark, N. J., 23—week; Brooklyn 30—week; Boston May 7—week, and close of scason.

PATHINDER (Rentfrow's) Co.: Lake Lindon, Mich., April 19, Hracock 20

PATHINDER (Rebillows) Co.: Land April 19, Hracock so
Pate Baken Co: Paducah, Ky., April 19, Calvo, Ill., so, Belleville 21, St. Louis, Mo., 22—week.
Philopens (Myra Goodwin) Co: Washington, D. C., April 28—week; Baltimore May 5—week; Ciscinnati 12—week; Louisvill, Ky., 19—week; Pittaburg, Pa., 20

P. J. FARRON Co.: Omaha, Neb., April 23-24, Nebraska City 25, Lincoln 26, Atchicon, Kas., 27, Kansas City, Mo. 38—week.

City 25. Lincoln 26. Atchison, Kas., 27. Kansas City, Mo., 28-week.

RAG BARY Co.: N. Y. City (Harlem) 16-week.

RHEA: Denning, N. M., April 19. El Paso, Tex., 20., Sccorro, N. M., 21. Albuquerque 22-24. Santa Fe 25-26. Los Vegas 27-28. Trinidad, Col., 30. La Junta May 1. MAY I.

ICHARD MANSPIELD: Jersey City April 16—week.

DBERT MANTELL: St. Louis, Mo., April 16—week.

DBSON-CRANE COME.: Boston, Mass., April 16, indefactor.

finite.

UN OF LUCK: Chicago, Ill., April 9-indef.

COLAND REED: San Francisco April 16-two weeks

L. H. BAIRD Co.: Woodstock, N. H., April 1

RUBY LAPAYETTE Co.: Sturgis, Dak., April 19-21.
ROSINA VOKES' COMEDY Co.: N. Y. City April 16-ROSENA VOKES COMEST CONTROL (Gladiator) Co.: Cleveland, O., April 19-21, Sandusky 23, Toledo 24 25, East Saginaw 26-29, Bay City 28, Chicago 30—week, RANCH 10 (Hall-Miller) Co.: Woonsocket, R. I., April 19, Amerbury, Mass., 21, and close of season. RICE AND DIXEY'S ADONIS Co.: Syracuse, N. Y., April 20-21, Saratoga 23—week; Pittsfield, Mass.,

Silver King Co. (Miner's): Salem, N. J., April so, Burlington st. N. Y. City s3—week. Sun (Hayman-Gillette) Co.: Detroit, Mich., April 16 week.
Sawtell Comedy Co.: Lindsby, Can., April 16—week.
Streeling Comedy Co.: Rome. N. Y., April 16—week.
Standard Dramatic Co.: Parkersburg, W. Va., April

16—week.

SPARKS BROTHERS' Cc.: Brownsville Pa., April 19.

Linie Delaware so-st. Wheeling. W. Va., st.

SKIPPED BY THE LIGHT OF THE MOON (Fowler-Warrington) Co.: Reckland, Me., April 19. Exeter,

N. H., so, Lowell, Mass, st., Portsmouth, N. H., sp.,

Amesbury, Mass., sq. Gloucester sg., Selma 6, Chelsea sg., Waltham s8—close of season.

STILL ALARM Co.: N. Y. City, April s—indefinitely.

STUART DRAMATIC Co.: Manitowoc, Wis., April 16—

STEDMAN COMEDY Co.: Norwich, N. Y., April 18-19. STANLEY - PIXLEY Co.: Pittsburg, Pa., April 16-STREETS OV NEW YORK: Philadelphia April 16-STEVENS' DRAMATIC Co.: Steestor, Ill., April 16-RESTS IN A P. P. C.: Through Kansas week of pril 16-s1; Chicago s3—week. E IRISH HEARTS Co.: Buffalo April 16—week; To-

rosto sy-week.

Two losses Co. Rochester, N. Y., April 16—week;

Troy sy-st. Elisabeth, N. J., vo, Plainfield May t.

New Branswick s, Red Bank 3, Burlington 4, Norris-

New Ornaswick s, New Daint 3, Buttington c., 100M 5.
Two Fight Ducks' Co.: N. Y. City April 16—week.
Two Old Croutes: Rochester, N. H., April 16, Loconia 10, Manchester 11, Lawrence, Muss., 23, Clinton
14, Cardner 12, North Adams 66, Holyotte 17, Chelena
10, Salem May 1, Gloncoster 2, Exeter, N. H., 3,
Worcester, Mass., 4 5.
T. W. Kause Coms. Cincinnati, April 16—week;
Pittsburg, Pa., 23—week; Washington, D. C., 30—
week. FR LOTS COMB.: Toledo, O., April 16-week; De-rolt April 19-week.

Cours Loys Cours: Toledo, O., April 16—week; Detroit April 19—week; Inst Two Extransits (Mr. and Mrs. Harry Vim) Co.: Pesbody, Kan., April 19, Florence 20, Strong City 21, Emporis 32, Ouage City 24, City, April 16—week.

Fin Soldmen Co.: N. Y. City, April 16—week.

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City 24, Sidney 25, Kenton 27, Marion 26, Gallon 30, Shelby May 1.

UNCLE Tou's Carm (Haverly) Co: Bradford, Me., April 19, Algoon 30, Emmettaburg 21,

UNCLE Tou's Carm (Rusec-Swift) Co.: Britt, In., April 19, Algoon 30, Emmettaburg 21,

UNINER TINE GASLIGHT (TUTNET'N): Toronto, Can., April 16—week; Cheveland, O., 27—week (week an.April 20, 20, 201) April 19. Algons so. Emmettsburg 21.

NOSE THE GASLIGHT (Turner's): Toronto, Can.,
April 16—weak; Cleveland, O., 23—week (week
p. April 30 open): Buffalo May y—week; Hobolese,
N. J., 14—week; Boston 21—week; Providence, R. L.,
Inna accomplete.

Ly J. 14-week; Boston sz-week; Providence, R. I., ans a-week; Boston sz-week; Providence, R. I., ans a-week; Dover, M. H., April 16-week; R. I., ans arganizott: Dover, M. H., April 16-week; awiston, Me., sy-week; Portamonshi, N. H., yo-week; Boston, Isas y-week; U. Lawrence, Mann, week; Concord, N. H., sz-week; Worcester, Mann, I.-week; Boston, Isas a-four weeks.

Manna January: Ithica, N. Y., April 19.

Croof Stortuniz Geafton, W. V., April 19.

Croof Stortuniz Geafton, W. V., April 19.

Croof Stortuniz Geafton, W. V., April 19.

Washington jo-week; Wilmington, Del., Mayweek; Washington jo-week; Wilmington, Del., Mayweek.

Scours Co.: Grand Rapids, Mich., April ay-AGES OF SHE (H. R. Jacobs) Co.: Baltimore April 13— 16—week: Philadelphia 29—week. J. Scantan Co.: N. Y. City April 16—week. ETTLAUFER'S CENEDY CO: Wapplager's Falls, N.Y., April 16—week.

I 16—week.
THE AND BRADY'S SHE CO.: Fargo, Dak, April
THE AND BRADY'S SHE CO.: Fargo, Dak, April
THE MAY 20-19. Chicago, Ili., 14-1wo weeks;
DE West reaching Deaver, Col., July 9.
The COMMON CO.: Hoose Falls, H. Y., April 16 r's Passion's Stave Co.: Rending, Pa., April Potterille sp. Tamaqua sa, Masch Chush ss. south st. Wilkssharrs sp. Stranton st. N. V. n.—week; Brooklyn May p.—week; Alban se.—

r's Great Wasses Co.; Hartford, Ct., Apri New Haven ay-og, Bridgeport số số, Brooklya po-week. Lassas City, Mo., April st—week; Os loines og, Codar Rapids st, Burlingto Co.: Cleveland, U., April 16-week,

OPERA AND CONCERT COMPANIES. corava: Misseapolis, Missa, April 25—week. nawe Oraza Co.: Richmond, Mo., April 29. we Instate Philadelphia April 9—two weeks. narr-steut.row Oraza Co. A: Indianapolis, Ind., will 26—set. v Oraza (Adelaide Randall) Co.: Cairo, Ill., April

Stree vor de la comme (Bellringers) Co.: Springfield, U. T., April so. Spanish Fork st.

zmary-Moulton Orena Co. B: Youngstows, O., April st.

zmary-Moulton Orena Co.: Omaha, Neb., April st.

zmann-Hanstann Orena Co.: Omaha, Neb., April st.

zs. St. Joseph, Mo. so, Haryibal sy, Ierre Hante, Ind., at, Evansville sy, Loulaville, Ky., 26-25, Cincismant, O., 20-indefinite.

zman.ou Orena Co.: Dayton, O., April st. st., Cincinnation.-mask. Religious or week. nii 23 week; Baltimore 20 week. Mini Ophna Co.: N. Y. City, April 26 week. 22 (Monte Cristo, Jr.) Co.: N. Y. City—indefin-

Oresa Co. (Dorothy): New York City April MINIS (Casino) Co.: N. Y. City—indefinite. MA ABOUT Co.: Buffalo, N. Y., April 19-21, Phil-delphia 39-two weeks. Lau's Orena Co.: Birmingham, Ala., April 16—

week.

SILMORE'S BARD: Atlauta, Ga., April 19-31, Augusta
39, Macon 34, Montgomery, Ala., 35, Mobile 36, Birmingham 37-36, Knouville, Teun., 30, Chattanooga
May 1, Mashville 2-3;
IRRAL ÚPRRA CO.: Chicago, Ill., March 39—indefinite.
LETTLE TYCOON OFREA CO. (Spenser's): Waterbury,
Ct., April 19, New Britain 30, Bridgeport 31, Brooklya, E. D., 39—week.

McGusury Yamily Concert Co.; Wabash, Ind., April
39, Pers 30-31, Marion 39-34, Newcastle 36, Muncie
37-36, Anderson 30, Terre Haute May 3-5, Indianapolis y—week.

5 7-week. COLLIN Co: Cincinnati, O., April 16-week. DELON OPERA (Aronson's) Co: Philadelphia, Apri

MABLION OFERA LATORNOON OF COMMITTEE STATE OF THE STATE O

week; Laur Ornna Co.: Lowell, Mass., April 16—week; Bangor, Me., 23—week; Holvoke, Mass., 30—week; Springfield May 7—week; Manchester, N. H., 16—week; Haverhill, Mass., 24—week; Boston 28—ten week. MINSTRELS.

BAIRD'S MINSTRELS: Omaha, May 4-5.
DOCKSTADER'S MINSTRELS: Williamsport, Pa., April 19, Du Sois so, Bradford st.
HI HENRY'S Germantown, Pa., April 19, Monayunk so, Conshobecken st, Westchester 3, Media at, South Chester 55, Chester 56, Smyraa, Del., 27, Easton, Md., 28, Dover, Del., 30, Middletown May 1, New Castle 3. Md., ss. Dover, Del., 30. Middletown May 1. Arew Castle s.

HAVERLY'S (Cleveland) Co: Helena. Mont., April 19-31, Božeman s3. Livingstone 24, Billings 25, Miles C ty 36, Bismarck 27.

MCNISH, JOHNSON AND SLAVIN'S: Birmingham, Ala., April 19, Atlanta Ga. 20-21.

MCINTYRE-HEATH Co: Pittsburg, Pa., April 16—week. Thatcher, Palmkosz And Wast: Lyun, Mass., April 19, Chelsea 20, Mariboro' 21, April 23—week.

WILSON-RANKIN: Chicago, April 23—week.

VARIETY COMPANIES.

AUSTRALIAN (Austin) Co.: N. Y. City April 16-tw BELL, ELLIS AND BURKE COMB.: Denison, Tex., April GRIEVE'S BURLESQUE Co.: Chicago, April 16-two Ous HILL's Co.: Toledo, O., April 15-week.

HALLEN AND HART'S Co.: San Jose, Cal., April 18-19.
Sacramento 20-21. Salt Lake. Utah, 23-26, Cheyeane,
Wyo., 28, Colorado Springs, Col., 20; Poeblo May 1:
Leadwille 2-week; Deaver 7-week.
LILY CLAY'S COMB: Brooklyn, W. D., April 16-week.
SHEPFER AND BLAKELY CO.: Newark, N. J., April 16week; Philadelphia 23-week; Brooklyn 30-week.
TONY PASTON COMB: Boston, Mass., April 16week.

MISCELLANEOUS. BARNUM'S CIRCUS: N. Y. City March 13—April 21,
Brooklyn 23—week, Baltimore 30-May 1, Washington,
D. C., May 2-3.
BRISTOL'S EQUESCURRICULUM: Easton, Pa., April 16—week; Elizabeth, N. J., 23-25, Orange 26 28.
Curpe's EQUINES AND ELLIOTT FAMILY: Detroit, Mich.,
April 16—geek. April 16-week. De Haven's Circus: Washington, Ark., April 19, Nash FRANK A. ROBINS' CIRCUS: Frenchtown, N. J., April GRAY BROS. COMB.: Philadelphia April 16—week. KING-FRANKLIN CIRCUS: Knoxville. Tenn., April 16

Week.

KELLAR: Wilmington, Del., April st.

ORIN BROS: City t Mexico—indefinite.

ORTON'S CIRCUS: Knoxville, Tenn, April x—indefinite.

TONY DENER'S PANTOMIME Co.: Newark, N. J., April 16—week. THE NIGHT OWLS: Cincinnati April 15-week.

London News and Gossip.

For once in a way Rumor did not lie as to the won-For once in a way Rumor did not lie as to the won-derful way in which Wills and Grundy's Pompadour was to be mounted by Beerbohm Tree at the Haymar-ket. Saturday night's premiers was really a marvel of accurate historical detail and perfect stage manageaccurate historical detail and perfect stage manage-ment. Not only was the upholstering as a whole ("spe-cially designed by," etc., and "executed by," etc.) a poem in itself, but the costumes, the music, the boudoir furniture, the minuet of fswords, the scenery and the wags (for all and every of which special designers and executers had also been turned on) were individually things of beauty and collectively a joy for quite three three hours. The audience was, with a few exceptions, enthusiastic all the time, and, so far as appearances wast, everything seemed to go off satisfactorily. Yet, went, everything seemed to go off satisfactorily. Yet sooth to say, I fancy that when the curtain fell, Tre and Company must have been haunted by a doubt as to whether, either because or in spite of this vast amount of special designing and execution, they had not some have no doubt at all about the matter. Wills and the upholsterer and the special designers and executors have done all that in them lie; and yet The Pompadous is not only a disappointing, but a tedious play-and unless I am very much mistaken, is not likely to rende anything like adequate return for the money spen

The reasons for this are not very far to seek. The its new telling. Also, the casting is faulty. Some of the round pegs have got into square holes, and among these is the leading man. Narcisse—a part which would never suit Tree, even if he had not already, to all intents and purposes, discounted it by his Gringoire. After what I said in my last concerning the history of Marcine, I need not go over the ground again, but I may as well describe the new version as it appears to

The Pompadour is in four acts. The play begins in an audience chamber of the Palace at Versailles, where it is soon borne in upon us (r) that the Queen is no-body and La Pompadour is everybody; (s) that the Duc de Choiseal's accretary, Eugene, never knew his father and mother, and that therefore something in the nature of a surprise packet may be expected from this quarter by and by; and (3) that the Court philosophers, MM, Voltaire, Grimm and Diderot are three objection able ages, who would probably be hicked if ever they ventured into decent society. Voltaire, the most dis-agreeable of the three, has discovered Narcisse, a ged and demented actor, whose wife has run away from him, and probably to serve his private each the old cynic brings the poor devil to court, whereupon considerable conversation ensues — and no wonder. Anon the King and Queen arrive and Narcisse is hustled on one side. Presently, with a flourish of trumpets, enter La Pompadour, who insolently informs the Queen that she must make way for her (La P), seeing that she (La P.) has instructed the Pope to annul the Queen's marriage with Louis. The insulted Onesen turns to her contemptible husband for succor. Queen turns to her contemptible husband for succor, but in vain; and sadly, but with much dignity, quits the room. With a laugh of triumph La Pompadour now advances flourishing the Pope's letter, and pro-claiming that nothing now stands between her and the claiming that nothing now stands between her and the throne. When lo, Narcisse creeps either from under or behind the piece of furniture in question, and with a maniac laugh confronts the Court. La Pompadour shriehs and falls senseless. The curtain also falls.

The next act takes place in the grounds of the Duc de Choiseul's chateau. When the curtain rises several ladies and geatlemen are ranged in rows. The gentlemen draw their swords and form a sort of glittering arch, under which the ladies solemnly pass. Then they jointly execute a stately measure—which lasts per-haps five minutes. This is the Minuet of Swords, "specially arranged for the occasion." The minuet "specially arranged for the occasion." The minuet being ended, several little boys and girls dressed in green silk, run in and dance for another five minutes.
This is the Watteau Ballet, also specially arranged, etc.
All this while no word has been spoken. The dancing being done with, it is found that the artful Voltaire has Narcisse still in safe-keeping, and; in the same clothes. Also, that De Choiseul knows that Narcisse is really La Pompadour's lawful husband—nay, more, that Eugene is their son. De Choiseul shows so intimate an acquaintance with La mpadour's family history that he brings that haughty lady to his feet. She implores him to reveal to her her on's identity. With a superior smile De Choiseul sumnone Eugene, and when that young man arrives orders him to attend Madam La Pompadour who has com-mands for him. With chuckle-headed nobility of soul Eugene (who serves the Queen) makes his royal mistress' quarrel his own, and denounces the Pompadour to her head as being in point of fact no better than she should be—if so good. The Pompadour, with almost equal chuckleheadedness, fails to perceive that this is really the young man of whom De Choiseul was speaking. She becomes further and loss his Coursin. head, commands that Engene shall lose his. Curtain.

The scene of act three is the Pompadour's boudoir She is a strange mixture of ferocity and fondness, and she has had Narcisse brough: hither, because she loves him still. The artful Voltaire and Co. are also free of the premises, and arrange a little scheme with Narcisse on their own account. N. is quite too far gone to inderstand anything for more than five sec time. He has a long scere with a china mandarin that nods its head at appropriate cues, and to this image he gives off many lengths. They put him away for a while, and then Louis, dropping in to have a chat with La Pompadour, surprises Eugene's sweetheart in the act of pleading for Eugene's life. The lady is young and pretty and the wicked old king having just discovered a crowsfoot on the o. p. side of La Pompadour's face, is inclined to take much interest in the fair suppliantwhich effectually snuffs out Eugene's chance of pardon from the outraged favorite. But now the crackbrained Narcisse bursts in upon the royal tete-a-tete. He is more crackbrained than ever, and Louis with some asperity demanding the reason of this intrusion, is told it is merely a little surprise she is preparing for his majesty. Narcisse suiffs disdain at the word "majesty." "What," says he, "that weazened dotard a King! Bah!"

(Seeing that Henry Ashley, who played the King, is about three times as fat as Tree, this was not a bad joke). The King having retired in dindgeon Madame la Pom-padour pulls a string and makes all her fine clothes fall pagour puls a string and a very pretty girl too is off—a simple pessant-girl, and a very pretty girl too is thus disclosed to view, and poor Narcisse recognises her at once as his long-lost Jannette. He whimpers pitifully, and shows her a little blue silk neckerchief. "We wanted bread," says he: "It was bitter cold and we had no fire. I left my Jannette and went forth into the street to sing. I carned twelve sous, and with them I bought this bandkerchief to keep my darling warm," and so on-Jannette's love is soon seen to be mere pretence. She is as artful as a wagonlead of monkeys, and only wants is as artitudes a wagonized of monetay, not only wants to get Narcisse out of the way. To this end she makes an appointment for him to meet her in their native village, and packs him off at once or thinks she has done so. Then, having resumed her fine clothes, she sits and meditates awhile, when suddenly enter the captain of the guard to know whether Mr. Eugene's execution is to be proceeded with. "Why not?" says La Pompadour and down comes the curtain.

The last act is a fete in the Palace Gardens, with a small stage erected obliquely P. S., after the manner of the play-scene in Hamlet, for M. de Voltaire has prepared a little surprise in this connection, of which more anou. This fete is not without its eccentricities. One of them is the entreace of En.—se being led out to be shot. The Pompadour sees a reason why sentence should not be carried out, but the King has privately arranged that the firing party shall have blank cartridge only. Then the play begins, and Narcisse is the chief actor therein. The leading lady has cervain pointed lines about a "first husband" which much agitate the Pompadou, and presently Narcisse recognises her and reashes at her, saying he is the Revolution, when all concerned have a high old time. The King accuses her of treason, immorality and crowsfoot, and banishes her from the Court. The Duc de Choiseul informs her that Eugene, whom she has condemned to death, is her own son. The combination is a bit too steep for the unhappy woman, and she sees no way out of it but to drop down dead—which she promptly does. Narcisse glares and jabbers a little, and then De Choiseul products Eugene alive. Fathe, and son embrace. Everybody ignores the poor dead Pompadour, and the play is over.

The main fault in this play—apart from the subject—seems to me to be that the collaborators have collaborated seither too wisely nor too well. Wills' soulis full of poetry, and Grandy's ditto is full of cynicism. Doubtiess, if Wills could work out his poetical idea his own way, the result would be pretty even if impracticable. Also, if Grundy were in no way hampered by the muse and her requirements, we should probably get from him something strong though it might be overdone with bitterness. In the present, case it seems to me that the stronger nature—the cynic's; to wit—has had its own way too much for the poetical idea to be preserved but not enough for the development of the strength which is its only claim to our admiration. Again, as to the casting: Beerbohm Tree, though but a young man, is a most accomplished character-actor, but romantic madmen are not in his line. He could have played Voltaire splendidly, but must needs choose Narcises. It is no disparagement to Brookfield's ability to say that Tree's impersonation would probably have been far more picturesque. Mrs. Beerbohm Tree is a very clever young woman, and is certain forms of extravagant comedy has shown not only that she possesses a keen sense of humor, but that she is able to make her audien se appreciate the fact. Set she is about as ill-surted for such a part as La Pomnadour as could well be imagined. She showed to most advantage in the boudoir scehe, where she resumed her peasant's dress, but she would have done better atili to have declined the part alrogether. Royce Carleton was good as De Choiseut, Fred. Terry was a handsome Eugene, and Miss Achurch was charming as his little sweet, heart Henry Ashley as Louis was, as may be supposed, not unreminiscent of the kings of comic opera, but all things considered, he played well. Far and away the best played part in the picce was the Queen of Rose Leclercq—full of tenderness, dignity, and pathos—a really admirable performance in every respect, the only fault being that there wasn't hall enough o

Helen Barry, whose syphilize form will presently descend upon your shores, bade farewell to us bold British matineers at the Prince of Wales' on Tuesday, and improved the occasion by cfloring for our sampling (and with a view to London notices by way of send-off) a new comedy-drama, written for her by T. Malcolm Watson, and entitled held Annuder. This play is presumably written for the American market, and therefore its first act takes place in good old New York. Here we find Helen Barry, or rather Clara Trevanyon, as the playbill hash it, living in comparative affinence and a flat. Clara is a famous actress, dear to New York andiences. She is shown to be deeply mashed on one, Philip Leigh (of English birth). Clara, however, seems to shrink from the idea of marriage, and soon we learn the reason why. The famous actress is married already, but her husband, a daraned Mounseer, Rene Prevel being a brute—she has separated from him and allows him a weekly salary for the privilege. Soon, however, he comes to demand three thousand dollars, which Clara refuses, and after a long and bitter altercation he shows her a revolver to frighten her, and then puts it down so us to wrestle with her, and is the midst of a fierce struggle, Clara's step-brother, a rum sort of fellow, but good in his heart, runs on, and, seising the convenient revolver empties it into the darned Mounser, who falls on the carpet a corpse.

The rest of the acts have the misfortune to by less strong than the first. After three years have elapsed we find that Clara Trevanyon, the once famous actress of New York, is calling herself by her maiden name, Miss Sumter, and is staying at Oaklands, England, Not only so, but alse has promised to presently become the bride of Sir Henry Leich, Bart. During the long and unnecessary but well written comedy scenes that principally occupy the second act Clara assures us that when she fled to England, after the trouble in New York, she went to the London theatres and begun at the foot of the ladder, but in spite of her Clara discuss this matter with much anger and to great length. Anon Philip, fearing to spoil his father's happiness, and feeling some little compassion for Clara, screetly starts off for foreign parts. Almost at the same moment Clara, feeling the old love for Philip revive, also departs leaving behind her a letter to Philip of so composition of the conclusion that Clara and his son have fied together. Much anguish ensues all round, the old man refusing to be comforted and cursing all and sundry. In the last act, however, we find that Clara was on that dreadful night picked up in a dead faint and taken to the house of a cynical squire, who is the friend of the Baroset. Clara, now convalescent, prepares to put on her things and quit England torever, when the old murder business from New York starts up for awhile to bar her way, but soon all is explained. The step-brother who shot the dareed Mounseer, steps forward and confesses that his was the hand that fired the shot. Then Philip arrives on the scene, and is astonished to learn that his father had suspected him of carrying off his (Philip's) expected mother-in-law. During the light-comedy interval that occurred at this point many bets were made between kind friends in front as to whose wife Clara would eventually become and the majority of onlookers selected the broken-hearted old baronet. For myself I made a little bet the other way and pulled it off, for after considerable pathos the Baronet took Clara's hand and kindly passed her over to his son.

The plot of this piece is certainly somewhat strained and strange; also, it was at least one act too long; but it contained several capital acting acenes, and its dialogue was for the most part neat and bright. Helen Barry, though somewhat slow at first, improved as she went on, and was often dignified and touching. William Herbert, before he was killed at the end of the first act rendered excellent service as the villainous French husband. Fred Gould lent considerable weight both physically and histrionically as the amorous baronet, and Felix Pitt was strong and carrest as Philip. Sidney Brough (the good looking son of Lionely, Sant Matthews (a comparatively new actor who resembles Hare on one side of his face and Arthur Roberts on the other) and Misses Angela Cudmore and Fanny Coleman gave excellent support in other more or less important characters.

Late last night (about 10:30, in point of fact.) Willie Edouin and Alice, his wife, produced at the Strand F. C. Burnand's travestic Airey Annie, which, as I told you before, was written for the making game of Mrs. Bernard Beere and Co., who are playing the nasty, naughty Ariane in the house exactly opposite—the Opera Comique, to wit. The dialogue of Burnand's latest sketch is with few exceptions below his former average, but in conception, construction and general planning of business it is exceedingly clever and creates laughter from start to finish. Edouin had set himself to the task of parodying Henry Neville, who plays Ariane's

husband. The make-up was almost perfect, and the imitation of Neville's ultra-vigorous method afforded lots of merriment. That marvelous little woman, Alice Atherton stepped upon the stage a perfect ministure of Marius, who plays Ariasse's wicked Fresch father across the road. Alice can hardly be expected to reproduce Marius' strong and now hoarse voice, but in every movement of her legs and arms and face she was perfect. I am inclined to think, however, that the paim for the most comic but most faithful reproductions of the criginals must be awarded to Albert Chevaller (one of the cleverest character actors I know) who played Leopold E'Acosta as represented at the Opera Comigas by the considerably-brogued Leonard Boyae and Margaret Ayrtous, who combietely knocked all beholders by her imitation of Mrs. Bernard Beere's rolling tones and substite gestere. Grace Huntley was also bright as Babette the counterpart of the character which is played at the other house by lively little Laura Linden.

American mails, like time and tide, wait for no man, and I must therefore hurriedly draw to a consclusion. In this, my lag. I should however mention that Augustus Harris last Saturday night revived A Run of Luck at Old Drury with great success with Miss Fortascus, of Garmovie fame, as the beroise, and Maud Milton in Sophis Eyre's old part of the sometimes wicked Lucy Byfield. Both those ladies achieved success on the whole. Among other new-comers that may be mentioned are Percy Lyndal in J. G. Grahame's old character, and Herbert Standing in the part originally played by Charles Cartwright.

Also let me know that George Giddens and his partner T. G. Warren started business at the Novelty with the last mentioned partner's Nita's First, and wita J. K. Jerome's new adaptation of Coppée's Le Luthier de Cremone. Nita's First is the only piece that ever did much good at the Novelty and a clever piece it is, too, but I am afraid it is about played out and it will be well for Giddens to hurry up the new consedy he promises, which has also been written by Warren.

On Saturday Genevieve Ward, who is this week play-ing Forget-Me Not and Nance Oldfield at the Lycsum, will produce at that house Pemberton and Verson's new drama The Loadstone.

This (Thursday) afternoon excitement is raging in certain quarters as to the Grand Ball to be given by "Gaiety patrons" at the Hotel Metropole by way of farewell to the Gaiety company, whose last performance in England arrives on the sy. We are expected to be in our places to-night half an hour before midnight.

GAWAIN,

In the Courts.

MAGGIE MITCHELL AND MANAGER

Maggie Mitchell and a former manager of the lady's theatrical enterprises will, in a short time, have a legal bout in the Superior Court unless an amicable settlement is effected. Henry A. Salengle is the plaintiff, and charges that Maggie Mitchell broke a contract by and charges that Maggie Mitchell broke a contract by which he was to be her manager for the year terminating in May, for the sum of \$9.5 a week. He claims that he performed all his duties till Nov. so, when he was discharged. He showed the contract to her and was willing to go on, but she would not have him. Because of his discharge he had been out of employment all Winter. He claims that \$5.655 is due him.

Miss Mitchell's side of the case is that Salengie dismissed himself. He had failed to perform his duties and then voluntarily resigned. She accepted his resignation. She sets up a counter claim against him alleging that he retained \$50.4 sx, without her authority or conclaint be dismissed and that she have judgment for the \$50.4 sx.

THEY ARE NOT INCUMBRANCES

Some time ago the Bureau of Incumbrances made a raid on the Broadway Theatre people and demanded that the storm-doors of the theatre be removed, on the same grounds that Mrs. Langtry's fence was deemed objectionable, that they extended too far on the sidewalk. Mr. Sanger did not intend to remove them without a struggle as there was plenty of room in front of them—some fitteen feet of sidewalk—and carried the matter before Judge Bookstaver of the Court of Common Pleas, and asked for an injunction to prevent their removal. Judge Bookstaver heard argument on the question, and on Monday granted the injunction restraining Commissioner of Public Works Newton, and John Richardson, Superintendent of the Bureau of Incumbrances, from intertering with the doors and exits of the house. walk. Mr. Sanger did not intend to remove then

RECEIVER FOR THE KIRALFY FIRM

David Goodman appeared in the Court of Common Pleas last week and asked that a receiver be appointed to take charge of the affairs of the late firm of the Kiralfy Brothers. Goodman claims that he obtained a judgment against Imre and Bolvasy for \$2,241.40. Bolossy Kiralfy, Mr. Goodman claims, made over his interest in the firm to him for \$35. Imre Kiralfy in an affidavit said that his interest in the firm had been sold to Elise Kiralfy in September, 1857. Judge Bookstaver granted the motion for the appointment of the receiver.

The Songs in Amanuensis.

A comedy and extravaganza called Amanuensis is ready for production at Dockstader's Theatre on Monday next. It has been announced definitely enough as the work of John Lynd, a Washington lawyer, and yet mysterious rumors have connected other names with the authorship. Collaboration by James Whitcomb Riley and Bill Nye was rumored. Julian Ralph was men and the Evening World gave credit to Franklin File, dramatic editor of the Sun Mr. File was asked by a MIRROR representative for an explanation

"And I am glad of the opportunity," he replied, "be-cause it is a belief of mine that men who write dramatic criticisms ought not to be concerned in getting plays on plication. I am in charge of a news bureau here for ten daily newspapers in as many cities. In add ition to newsdispatches, I forward to these customers whatever they will take in the way of general correspondence and occasional features. Not long ago I induced them to take a series of articles embodying a narrative, a poem on the same theme, and a piece of music to make a popular song out of the rhymes. These productions duly appeared in print. The work was by a number of journalists. Julian Ralph wrote both words and tune in one instance; F. R. Burton in another. Editor Isaac M. Gregory, of Judge, is a third. Mrs. Ella Wheeler Wilcox and Dr. John McIntosh contributed, and for the rest I made the verses, while Ellis Brooks composed the music.

which and other verses, while Ellis Brooks composed the music.

Now, along came the Amanuensis enterprise, for which Mr. Brooks was writing and arranging music. beveral of the songs out of the series emanating from my bureau seemed suitable, and they have been interspersed with others. I believe that James Whitcomb Riley has contributed either a song or a bit of recitation in rhyme, for Miss Ferguson, a member of the cast, and that some other gentlemen of letters are involved. As far as my own participation is concerned, I hardly think that it compromises my attitude as a dramatic critic. Do you?—provided I don't attempt to get my own comments into print. I think that Mr. Dana would pretty promptly instruct me in the proprieties, so far as my work for the Saw is concerned, should he find me unturtored on that subject. Of course, I explained fully to Mr. Dana as soon as I knew that Amanuensis was going to have the described songs from my bureau."

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In this country, and perhaps also in Eng land, nineteen in twenty of the members of the dramatic profession tell you that the best way to become an actor is to go directly on the stage, without any preparatory training, begin with smallest parts, and work your way up step by step as opportunity offers. "That's the way I did, "we often hear them say; "and-I-think-I-know-my-business!"

If we were what we think we are, what a lot of great men we should have in the

In fact there are not a few of these practical souls that would have the candidate go on at first as a super, in order, as they say, to get accustomed to the atmosphere of the stage and to facing the footlights.

In France the members of the profession would tell you that the best course to pursue to become an actor is to spend two or three years in the Paris Conservatoire. .This is the course the most famous French players have pursued for at least several generations. In Italy and Germany they have, so far as I know, foo institutions like the French conservatory, but they have private teachers to whom the would-be actor goes for rudimental knowledge of the actor's art before he thinks of a public appearance. To them the German or Italian actor would say go, because that is the way be himself did. In short, go where yod will in the dramatic world and you will be advised by the actor to begin as he began,

To my mind the very worst of the several ways to begin is that in which the great majority of American actors began, and the very best of the several ways to begin is that in which the French actor begins.

If I wished to make a navigator of a young man, I should as soon think of putting him to scrubbing a ship's deck as I should think of making a super or a callboy of a youth of whom I wished to make a dramatic artist. Though there have been great admirals that have risen from the forecastle, who would think of setting a candidate for nautical honors to doing the work of a common sailor?

No matter what the art, if the 'earner would acquire a knowledge of it rapidly and thoroughly, he must be systematically taught, and not left to pick up a knowledge of it when and where he can.

One of the most serious objections to this much-lauded, "practical" way of learning the art of acting is that it does nothing to encourage studious habits. Not one actor in one hundred that has skirmished for what he knows of his business, knows what mental labor means. Beyond memorizing the words he has to speak he never goes.

The way to learn the actor's art recommended by the major part of the profession in this country has always appeared to me as irra tional and as being generally productive of no better results than is the course that most foreigners that come to this country pursue to learn the English language.

In other countries a thoroughly correct pronunciation is demanded of the actor. Orthoepic steps in France and Germany-of other European countries I cannot speak from personal knowledge—are never heard on the stage, nor should they be heard on the stage, anywhere. A critical knowledge of the pronunciation of the language one proposes to play in is, as in France, properly one of the qualifications a candidates should possess for admission even into a school of dramatic art. With us, however, thanks to the much-lauded skirmishing method there were, until recently, scores of men and women on the stage that mispro-

nounced continually. Then the proper way in which to use the voice-making apparatus is one of the first things a student of the art of acting should give his attention to; yet how many actors are there-some of them starring, too-that, thanks to the much-lauded skirmishing method, do not seem even to have heard that there is a right way and a wrong way in which to manage the muscles we use in making sound! As a consequence, their tones lack fullness and smoothness, and the carrying quality, although the actor exerts himself doubly as hard as he should, and ruins his voice in his endeavor to be effective.

In stage deportment the actor that picks up his knowledge of his business where, when, and as he can, is, as a rule, more proficient than he is in any of the other rudiments of the actor's art. Yet we often see actors that have not yet learned to keep still, that have no repose, that always appear to be uncomfortable, and to be continually thinking of their hands, which is evidenced by a constant endeavor to find some place where they can either hide or

lodge them.
But if our self-made actors, our actors that have acquired what knowledge they have of their art by observing and practicing and by being schooled at rehearsals by stage-man-agers that have themselves skirmished for what they know, are deficient in their knowledge of orthoepy, voice-management and stage-deportment, how much more deficient are they in the most important and by far the most difficult branch of the actor's art—elocu tion! The actors on the American stage that have any skill in making an author's thought

clear and effective are certainly not abundant.

I have heard actors cite Edwin Forrest, the greatest actor and elocutionist this country has thus far produced, as an example of what can be achieved by pursuing the course the pro-fession generally recommends. But Mr. For-rest did not pursue this course. Mr. Forrest prepared himself for his profession by study-ing voice-management under Dr. Rush—this

he told me himself—and by studying elocution and orthoepy under Lemuel G. White, who was a pupil of James Fennell, a highly educated English tragedian that came to this country about the year 1795.

Fennell divided his time between salt-boiling, acting, and teaching elocution until 1815, when he died in Philadelphia. As an actor he was little inferior to the greatest of his con temporaries, and he would perhaps have been their equal had he given his undivided attention to his profession. He was a great favorlite with the theatre-going public; so great that he was able to make from \$10,000 to \$12,000 a year, a large sum then, by playing only a few

ite with the theatre-going public; so grest that he was able to make from \$10.000 to \$72.000 a year, a large sum then, by playing only a few weeks in the better part of the season.

No greater mistake can be made than to suppose it necessary to go through long years of drudgery to learn to act. It is, however, just as great a mistake to suppose that any amount of study and drudgery will make an actor, that anybody cares greatly to see, of one that has no special aptitude for the art.

There is probably nothing in which experience counts for less than it does in the art of acting. Some of the worst actors we have are found among those that have had the most experience. The great actors of the world have all done great things when still young, if the opportunity presented itself.

A right beginning is the thing next in importance to having the requisite native gifts. All great actors are chiefly remarkable for their skill as elocutionists. This it was that made Kean and Rachel, Forrest and Cushman what they were. Had these people begun with a false, unnatural, slovenly, haphazard delivery, practice, experience, would have only intensified their faults. A wrong beginning nearly always proves an absolute bar to progress. Those that begin wrong may make some progress as entertainers, but not as artists.

It is not at all improbable that there are

artists.

It is not at all improbable that there are young men in New York who in two years could be made to play the part of Hamiet, for example, better—more effectively and more artistically—than any English-speaking actor now plays it, and they need the while play no other part; or that there are young women in New York who could be made to play the great test part of Julia in The Hunchback, in two years, better than any actrees now plays two years, better than any actress now plays covering which these phenomenal dramatic

geniuses are.

I have now in my acquaintance a young lady that in the Spring of '85, after having had about six months' preparatory training, played, successfully, the principal female part in a modern drama during nine consecutive performances, though she had had no practical experience, either in public or in private, until five weeks previously, and had only one week to prepare for this special part. Nor did she or her friends make the opportunity. She was a member of a stock company, and the part was given her solely on account of her ability.

was given her solely on account of her ability.

Given the native endowments of a Forrest or

a Kean, of a Cushman or a Rachel, and two a Kean, of a Cushman or a Rachel, and two years is sufficient to make a superb player of a limited number of parts—say of two or three. Such players would be of little use, however, in an old-time stock company where they changed the bill often. They would have none of the stager's knack of "faking" through after having head only a company and only the stager's company and the stager of the stager's knack of "faking" through after having had only one rehearsal and only a few hours to study his part, but they would be infinitely the old stager's superior as artists, for what they did know and did do they would know and do well. He is the greatest that does the best work, though of his work there may be but very little. There is more glory and more money in playing one part superbly than in playing a hundred parts tolerably. "Paint but little," Lessing makes the Prince say to the artist, Conti, "but paint that little much."

As I have already intimated, I am of opinion that a school established for the purpose of teaching the art of acting is the best place to begin one's studies in—if the school be what it should be. As yet, there is no such school in

should be. As yet, there is no such school in this country, nor is there, at present, any outlook that there soon will be.

Among the rudiments of the actor's art there is only one thing that can be considered at all difficult to learn. All else can be easily acquired by persons having the physical qualifications necessary for the exercise of the actor's profession. He must be a sorry dolt that can't learn in a short time to have an actor-like bearing on the stage, and to use his voice bearing on the stage, and to use his voice properly; and he whose memory is so treach-erous that he can't learn to pronounce corerous that he can't learn to pronounce cor-rectly has no business on the stage. Orthopy, in fact, is a branch of learning that every per-son desirous to appear to advantage should pay as much attention to as the actor should.

as much attention to as the actor should. Every one should pronounce his language correctly, be his language what it may.

The difficult thing the actor has to learn—should learn, but rarely does learn—the thing that makes heavy demands on his acumen; the thing he should give his never-ceasing attentions that the college of the colleg thing he should give his never-ceasing atten-tion to; the thing that only a few can excel in, no matter how much attention they may give it; the thing that requires more study, five times over, than does all else that enters into his art; the thing that makes or mars him quite is—elocution, which is neither more nor less than the art of speaking language so as to

make it effective.

Delivery, utterance, reading, elocution, call it what you will, is the thing with which the would-be actor should always begin, and the thing with which the oldest actor should al-

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